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By Order of the Committee.

FRAS. W. CROOK, Secretary. Caxton House, Westminster, October 29, 1909.

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CONTENTS.

	PAGE
PROF. JAMES ON THE MEANING OF TRUTH ..	549
SHELLEY'S LETTERS ..	550
MEREDITH'S LAST POEMS ..	551
PROF. HUME BROWN'S HISTORY OF SCOTLAND ..	551
A MEMOIR OF W. E. H. LECKY ..	552
NEW NOVELS (The God of Love; Hedwig in England; The Tenants of Pixy Farm; The Intruding Angel; San Celestino; The Tyrant; The Desert Dreamers; Germaine) ..	553-554
THE YOUNG TURK ..	554
OUR LIBRARY TABLE (The Austrian Court; The Navy League Annual; Royal Navy List; Lady St. Helier's Memories; The Gem Series; Oscar Wilde's Works; Church Kalendars) ..	555-557
ALPHABETICAL SYMBOLS; KEBLE, HAWKINS, AND NEWMAN; THE LATE HON. JAMES A. HOME ..	557
LIST OF NEW BOOKS ..	557
LITERARY GOSSIP ..	559
SCIENCE—BOTANY OF TO-DAY; FUNDAMENTAL PRINCIPLES OF CHEMISTRY; ELEMENTS OF ANIMAL PHYSIOLOGY; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ..	561-562
FINE ARTS—ROODSCREENS AND ROODLOFTS; CHATS ON OLD MINIATURES; GULLIVER'S TRAVELS; LAMB'S TALES FROM SHAKESPEARE; ENGLISH COSTUME; ENGLISH FURNITURE AND DECORATION; GOSSIP; EXHIBITIONS ..	562-565
MUSIC—CARL REGA PERFORMANCES; NEW SYMPHONY ORCHESTRA; SYMPHONY CONCERT; QUEEN'S HALL CHORAL SOCIETY; PURCELL; GOSSIP; PERFORMANCES NEXT WEEK ..	565-566
DRAMA—THE SHAKESPEARE ALLUSION-BOOK; THE SHAKESPEARE MEMORIAL SCHEME; GOSSIP ..	566-568
INDEX TO ADVERTISERS ..	568

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How is this statement to be reconciled with the other? Presumably Dr. James would reply that in the latter he is giving us psychology, and in the former logic. He explains that, whilst Dr. Schiller's doctrine and his are identical, their expositions start from opposite poles. Dr. Schiller, he says, starts from the individual with his subjective beliefs, and not only "starts," but also "remains," on this purely psychological plane; whence readers of Dr. Schiller are apt to suppose him to ignore reality-in-itself altogether. But no. The belief "in trans-subjective realities... is probably Dr. Schiller's own belief; but he is not required, for his immediate purpose, to profess it." Though he keeps his coat tightly buttoned over it, we ought somehow to divine that he wears it next to his heart. Dr. James's account of truth, on the other hand, starts from quite another quarter, namely, from "the abstract notion of an objective reality." This way of considering the matter, we are told, belongs not so much to psychology as to logic. Dr. James insists, however, that his logic and Dr. Schiller's psychology form opposite ends of the selfsame stick. To prove this, he twirls the stick in question round his head, emits a cheerful whoop, and proceeds to belabour something he calls "Abstractionism," a deadly form of

sin said to be peculiar to "the Rationalistic mind."

The task of Dr. James's critics is not made easier by the directions that he is fond of laying down for their guidance. For instance, they are told not to be "myopic." Does this mean that the universal tenor of the discussion must be allowed to hold its own against the drift of particular passages, whether these happen to produce a worse or a better impression than the rest? If so, we are bound to ignore certain saving clauses in the paper entitled 'Prof. Hébert on Pragmatism,' and charge Dr. James, on the strength of his general conduct of the argument, with that very "Abstractionism" which he professes to hold in such horror. Bad tactics are responsible for all the trouble. He has chosen to fight his enemies on their own ground. And this, magnificent though it be, is not war, at any rate when the foe is not unskilful, and his country simply impossible.

The stock Intellectualist objection to Pragmatism is that it confounds psychology with logic. "To logic, then, let us go," cries Dr. James; and thereupon, in sheer Quixotic magnanimity, makes appeal, not to his own logic, but to the logic of the Rationalists. Following their fatal example, he undertakes an abstract and static analysis of the cognitive function taken strictly in itself. Common sense is supposed to provide him with a notion of this function, and he examines the notion as thus given with intent to discover the meaning or meanings implicated therein. Whereupon he brings to light the conception of verifiability as somehow mediating between an idea and its object when the relation in question is viewed "concretely." Of course, his opponents will reply that they find nothing of the sort there, after taking stock of all the essential elements. The truth, we venture to assert, is that you cannot get more out of a notion than you choose to put in, it being meanwhile open to you to declare that the other man's version of "common sense" amounts to uncommon nonsense.

Dr. James's own logic, on the other hand, would doubtless turn out to be a really effective arbiter, were it given a chance of making its voice heard. Such a logic is no psychology, for it determines value, whilst psychology describes fact. It is not analytic in its method, but synthetic, as all legislative thinking must be, seeking, as it does, to transcend the actual by the aid of the will and the creative imagination working in concert. For the rest, the account of the actual forming its base of operations is provided by a psychology which subordinates morphological to genetic considerations, avoids the mistake of treating psychical functions as independent faculties, and refuses to allow the prejudices of so-called "common sense" to interpose themselves between the observer and the bed-rock facts under observation. This genuine logic, the counterpart and complement of a no less genuine psychology, affords the only

ground on which Dr. James, being thoroughly at home, can expect to bring his fight with the Rationalist school to a finish. As it is, he skirmishes about with incomparable ingenuity, but little practical effect, amid the shifting sands of the desert of Abstractionism, till we are tempted in our despair to exclaim with the misologist: "Seek not to understand thine adversary too well, lest at last thou fall into his habits of thought."

The Letters of Percy Bysshe Shelley.
Collected and edited by Roger Ingpen.
2 vols. Illustrated. (Sir Isaac Pitman & Sons.)

THE two volumes of Shelley's letters which are now before the public form the first attempt to present anything like a complete collection of these documents, although examples of some of their best characteristics have been known to Shelley's admirers, in steadily increasing numbers, ever since the year 1817, when the 'History of a Six Weeks' Tour' made its appearance in a thin garb of anonymity. In editing Mary's Journal on that occasion Shelley added enough of his own to stamp him at once in the eyes of a small circle as one of the great letter-writers; and by 1829 that fresh and delightful little book had been re-issued with a new title-page in which his name appeared. In another ten years Mary had prepared for publication that beautiful manifestation of his highest epistolary qualities known as 'Letters from Italy,' forming about one half of the two invaluable volumes of essays, &c., wherewith she supplemented her first and second collected editions of his poetical works. Since that time friends and biographers, essayists, commentators, and compilers of sale catalogues of autographs, have been constantly adding to the publicly known mass of Shelley's extant letters; and it was unavoidable that an endeavour should be made, sooner or later, to get together in one publication all available letters of Shelley's, no matter on what subject.

To do this has been the laudable ambition of Mr. Roger Ingpen; and, if his labours have not produced a result which we can characterize as final, he has attained considerable success and produced a very useful book.

Indeed, utility is the leading characteristic of the work; for in bibliographical externals it is not so fascinating as a work of this importance might be expected to be. The array of correspondents and the largely increased total mass of Shelley's known letters are things for which to be grateful, and no student of his life and works can afford to be without the volumes; but their get-up lacks charm. The preliminary notes on Shelley's correspondents, occupying some 35 pages of rather unpleasant little type, are a serviceable guide to the reader "in setting forth"; but they are not marked by any crispness or brilliancy. The text of the letters and their annotation show com-

mendable care and study. The portraits and views, though not gems of reproductive art, are numerous, interesting, and (once more) useful; for they enable us to form a clear conception of the personality of many of the characters in the Shelley drama, and several of them are, for pictures printed from relief or half-tone blocks, very satisfactory—as, for instance, the portraits of Godwin, the parents of Shelley (especially that lovely and commanding woman who gave him birth), and, last but not least, his grandsire Sir Bysshe. On the other hand, the youthful Peacock, from a miniature, would be a terrible disillusionment if we could not turn from it to the fine photograph of the man when 72 years old, to be found adorning the late Sir Henry Cole's edition of Peacock's works (3 vols., Bentley, 1875).

Although by no means sure that the beautiful poem known ever since 1839 as the 'Letter to Maria Gisborne' should be included in a collection of Shelley's letters, we are not disposed to object (provided it be properly printed) to the ostensible mass of "correspondence" being increased by a few pages through its inclusion, or that of the pamphlet known as the 'Letter to Lord Ellenborough.' In the 'Letter to Maria Gisborne,' however, we notice a disfigurement of the passage about Peacock and his bride,

the milk-white Snowdonian Antelope
Match'd with the cameleopard,

where we should read "this cameleopard." Mr. Ingpen says (p. 791) that he has "used the text of Mrs. Shelley's 1840 edition of Shelley's poems, with Mr. Buxton Forman's emendations in his edition, 1880." This we have turned to, and found the word "the"; but it is not an emendation, is duly corrected at the end of the volume as a misprint, and occurs, so far as we are aware, in no other edition.

In the adaptation of notes transplanted from other editions Mr. Ingpen is not always fortunate. For example, Shelley's letter to Leigh Hunt dated January 25, 1822, contains the sentence "I began once a satire upon satire, which I meant to be very severe"; and Mr. Ingpen adapts (p. 936) a note of Mr. Buxton Forman's, written in 1880, when the extant fragment of that satire had not been published. While altering the wording of the note so as to allow for Sir Percy Shelley's death, Mr. Ingpen retains the statement that the fragment is unpublished; the late Dr. Garnett, however, gave a copy of the Boscombe manuscript to Prof. Dowden, who published it in 1881 in 'The Correspondence of Robert Southey with Caroline Bowles.' Mr. Buxton Forman has published it himself since then; and it appears also in the editions of Mr. Dowden, Mr. Thomas Hutchinson, and Prof. Woodberry.

We have not made any exhaustive examination of the text of the letters by collating them with the sources from which they are given, and we shall not

remark on more than a few points in this connexion.

Letter 446, to Leigh Hunt, might have been printed completely and accurately, signature and all, if Mr. Ingpen had extended his researches far enough. At the close of the last paragraph he says (p. 944): "The signature to this letter has been cut away and several words on the first page are missing." A statement to this effect was made in a print of the mutilated letter given at pp. 44-5 of vol. ii. in Mr. T. J. Wise's privately printed book 'Letters from Percy Bysshe Shelley to J. H. Leigh Hunt.' Since that book issued from the press in 1894 the signature with the words on the back has been recovered, and skilfully reinserted in the letter—of which a facsimile reproduction was published in a now defunct magazine. Curiously enough, the portion of the text which was missing in 1894 stands in Mr. Ingpen's reprint, enclosed within an unmeaning parenthesis which is not Shelley's, so that the statement that several words on the first page are missing is misleading; but why the words "Yours very truly Percy B. Shelley" were not substituted for the editorial interpolation is something of a mystery.

In letter 447, to Leigh Hunt, we observe two bad errors of text: at p. 945 Mr. Ingpen makes Shelley speak of his motives as "totally different from those of the other ages of humanity who make mouths in the glass of time." Here "ages" should of course be "apes," as in Dr. Garnett's 'Relics of Shelley' and Mr. Forman's edition of Shelley's works in eight volumes. At p. 946 the phrase "a paulo post futurum" in the same letter, correctly given by the same two authorities, is converted into the impossible expression "a paulo post futurums"!

As regards letter 153, we have qualms of more than doubt. It is headed "To —," and is said to be from an "original" in the Montagu Collection at the Bodleian Library. Our belief is that Shelley never wrote it at all, and that the "original" is a forgery.

The unavoidable vice in a work like this, if vice it must be called, is that any one disposed to take it as a book to be read right through will probably find himself near the end of the first volume before he begins to be deeply interested in what the poet has to say to his correspondents. Shelley in his school and college days, and during his life with Harriet and the Irish, Welsh, and Devonshire campaigns, was not producing anything that would ultimately take high rank as literature; for even that influential and remarkable production 'Queen Mab' is in the main a practical and rhetorical undertaking rather than a great literary work, notwithstanding the many passages of more or less authentic poetry. It was not till 1814 that, with the entry of Mary Godwin into the Shelley drama, the soul of a great poet was developed in him in a startling, almost a portentous manner. To the emanations from that poetic soul is due

the interest which the world takes in the genealogy, parentage, childhood, youth, and early manhood of Shelley; and it is to a great extent through the genius and humour of Thomas Jefferson Hogg that a certain fascination is to be found in the records of the poet's doings and surroundings before 1814. The correspondence with Miss Hitchener and most of the letters coeval with it, as well as most of the events, including the marriage with Harriet, exhibit an eccentric rather than an enthralling personality, of the practical-quixotic type, exaggerated to a high degree—energetic, determined, capable of managing and mastering business matters, and so on; but none of these considerations would have placed Shelley among the truly great folk of the nineteenth century if he had not published 'Alastor' and the several works which followed it up to 1822. It was the Shelley of those works that took such rank among our poets as to give an interest to almost any scrap of verse or prose that fell from his pen and was preserved for us by his widow and his many friends. It is the letters of that Shelley, occupying rather more than a half of Mr. Ingpen's collection, that are so full of poetic thought, piercing perception, fine criticism, and the most sterling enthusiasm for man and conviction of the greatness of man's destiny; but the letters and records of the pre-Marian Shelley are comparatively dry reading, valuable as they are to all who wish to study the relatively small beginnings from which his astonishing intellect and marvellous powers of song were developed.

Last Poems. By George Meredith. (Constable & Co.)

THIS slim volume, which presents us with the farewell utterance in verse of George Meredith, will, if only for what it symbolizes, be handled reverently by all to whom our literature is dear. When aged Nestor stepped into the arena, the assembled warriors looked for no dazzling feat of arms. It was enough that he should rise up, and lay a hand upon the spear or shield. A flood of memories encompassed them; and to rouse such memories was to be invincible. The veteran bore away the prize. Not otherwise is it with our veteran poet. In his last volume we treasure and crown the ever-recurring touches which bring back to us the matchless achievements of his prime.

Poetry, for George Meredith, had always in it something of an athletic strain. He achieved it not so much by rising into the regions of light and fire as by knitting his thoughts together till, from the very strength of concentration in them, fire and light burst forth. Even when beauty is his chief aim, as in the 'Hymn to Colour,' he works with the intensive economy of the jewel-cutter: the rhymes are edges, each word, indeed, a facet with individual reflective power. In the sonnets this method is still more conspicuous. They read, so to say, like epitaphs upon their themes. Words that were to be cut in

stone are naturally weighted with much meaning; and if there be but a touch of scorn in the delivery, we shall hear the stroke of the hammer at every rhyme. For the achievement of success such a style demands the unfettered activities of a tireless mind. Already, in a volume that has been eight years before the public, there were evidences of an increasing substitution of mere complexity for concentration; it contained passages of high poetry as noble as any that Meredith had conceived, but it lacked sureness of handling. It was clear that a style of which the essence was a stern vital grip was falling back on an habitual tension. In the present volume the tide of poetry has receded further. These verses, taken even with the great name they bear, can offer little to posterity. They are not for those who wish to estimate, but for those who have elsewhere learnt to revere and love, their author. We read them for their priceless echoes of a memorable past.

There is pleasure in lingering over these echoes. At once, upon the opening page, memory vibrates at the word "slipped":

Forth of the low black curtain slipped
Thunderless lightning.....

About her mouth a placid humour slipped
The dimple.....;

the rhyme in each case emphasizing the elusive tenderness of the word.

In 'The Wild Rose' there are strange clashes of reminiscence. One couplet,

And swift from the bud she blows
In a day when the wooer is warm,

recalls the beautiful carolling of 'The Day of the Daughter of Hades.' In a later stanza,

For them in some glory of hair
Or nest of the heaving mounds to lie,
Or path of the bride bestrew,

we are brought back to 'The Empty Purse.'

The metrical echo is, naturally the commonest, and to be heard on almost every page. Here, we had almost said, is a stanza from 'The Thrush in February':—

And strength to-day is England's need;
To-morrow it may be for both
Salvation: heed the portents, heed
The warnings; free the mind from sloth.

More rarely we are reminded of the deeper poetic qualities, though, needless to say, the noble poetic purpose which we presuppose in work that is Meredith's breathes almost continually. Here, however, is one among other examples, a miracle of economy and suggestiveness:

She dwelt where twist low-beaten thorns.
Two mill-blades, like a snail
Enormous, with inquiring horns,
Looked down on half the vale.

We should need to search through a gallery of miniatures to find its parallel; in 'The Orchard and the Heath' alone there are a score; and in a breath it reminds us of them all.

Some echoes, on the other hand, are so clear as to carry their complement with them:—

Infinite are the heights to climb,
The depths to sound.

Sometimes the chime is in the idea:—

Look with a core of heart in thought,
For so is known the truth beneath.

Sometimes idea, sound, and other subtler associations are inextricably mingled:—

Promise they gathered from the rich blood shed.....
And strength to service vowed.

The volume, as a whole, is rather a personal than a literary document; and this is a fact which our regard and reverence for the author impel us to emphasize. We regret that it was not in some way made explicit by the editors. An occasional note, added here and there to explain the time or occasion when certain pieces were written, would have brought them before readers with a truer appeal. Again, if matters of textual reading offered difficulty, it was due to the author that his public should be taken into confidence. This is a delicate subject, since all careful readers of Meredith's poetry must be aware that he had no gift for proof-reading. Yet there seems no reason why the trivial defect of a great man should be inherited by his executors, or whoever else is responsible for the posthumous publication of his works. The volume contains something like a score of errors in punctuation, some of them so grave as seriously to compromise the sense. Among these the comma at the word "day" on p. 10, which should be a full stop, and that at the word "Pride" on p. 46, which also should be a full stop, are conspicuous; and in the latter case there should be no comma after the word "rock" in the following line. Among misprints we have noticed "has" for "had" on p. 25, "know" for "knows" on p. 18, "that" for "than" on p. 31, and "that" for "what" as the first word of the 'Milton.' Indeed, so great is our sense of insecurity that we are compelled to doubt whether "the loud cloud" (p. 10) is not an error for "the low cloud," and whether the sonnet on p. 49 should really end with the word "light." That it should be necessary to ask these questions argues a regrettable laxity in the preparation of a volume which we expected to see produced with the most scrupulous care.

History of Scotland.—Vol. III. *From the Revolution of 1689 to the Disruption, 1843.* By P. Hume Brown. "Cambridge Historical Series." (Cambridge University Press.)

SCOTTISH history in recent years has not been wanting in thoroughness of research; but constructive is less apparent than accumulative talent, and one turns with satisfaction to a writer who can build as well as delve, and whose narrative is not only sound in substance, but also admirably planned. Prof. Hume Brown is well versed in the literature of his subject, including its latest additions; and no previous historian has evinced so intimate an acquaintance with the burgh records. He has made abundant use of the Mar and Kellie Papers, which, though published five years ago, had not previously been utilized; and he shows—what till recently was unknown—that Scotland had a considerable, though illicit, trade with America before the Union. We are less impressed, however, with his fund of information,

adequate as it is, than with the insight and sense of proportion which have directed its use.

He has devoted all but a fraction of his concluding volume—less than fifty pages—to the period 1689–1800; and, even with this space at his disposal, his skill as a master of compression has doubtless been taxed. As a mere summary—and it could not be more—his account of the Union leaves little to be desired; but, if the intrigues and party movements which led to that event are to be understood, they must be exhibited in detail; and we think that Prof. Brown has handicapped himself at the outset by not explaining what was involved in the abolition of the Lords of the Articles. It was through this committee of royal nominees that Parliament had been controlled by Ministers who took their orders from London; and henceforth there was nothing but a system of corrupt influence—which ultimately broke down—to avert a conflict between the Scottish and English legislatures. That the author is alive to the constitutional significance of the Union is evident from these striking words:—

“‘The worst of Chambers,’ said Cavour, ‘is better than the best of ante-chambers,’ and the Scottish Parliament and Privy Council had been but the ante-chambers of the Court since James VI. had assumed the Crown of England.”

We are unable to agree with Prof. Brown in his references to the Parliamentary group known as the Squadrone. Its disinterestedness in putting country before party was warmly acknowledged by Marchmont and Burnet; and if “its leaders from the first had been in favour of union,” how could they have put forward a scheme for amending the existing constitution, and how could Roxburgh have written, in November, 1705, that he “was never in such anxiety as now, his thoughts having been entirely taken up these eight-and-forty hours about an Union”? It was not the Opposition, but the Government, that “triumphantly carried” (p. 88) the Wine Act; and it should, we think, have been mentioned that the Act of Security which received the royal assent in 1704 differed in one important respect from the measure approved by Parliament in the previous year. The “communication clause” for a free trade with England was omitted; and Godolphin assigned this as one of his chief reasons for recommending its acceptance by the Crown. On p. 119 we find it stated—and the same assertion was made, not long ago, by Lord Rosebery—that “the only address in favour of the Union came from Ayr.” In point of fact, there was no such address. All that the town council of Ayr did was to appeal for “rectification of the articles and ease of taxes”; and “the merchants, deacons of trades, and other inhabitants” petitioned against the Treaty.

The author’s power of compact and lucid exposition is seen to advantage in his sketch of post-Union politics; and good accounts are offered of such things as the abolition of the Privy Council,

the new Treason Law, and the Peerage Bill. The rivalry of the Argathelians or Argyllites and the Squadrone can hardly, we think, be regarded as a merely Scottish feud; for it was not a mere coincidence that the former party concurred on the whole with Walpole, and the latter was allied with Sunderland and Carteret. Meekness was not a characteristic of the Squadrone, but the provocation it had received from Argyll and his friends is, unfortunately, not mentioned. That “English Whigs and Tories made a common stand against” Scotland (p. 151) in regard to the Malt Bill of 1713 is an assertion too hastily made on the authority—in this case worthless—of Lockhart. Adequate space is allotted to the questions of burgh and Parliamentary reform; but we find no reference to the preceding movement (1768–82) which was headed by the eccentric Earl of Buchan, for restoring to the peers their freedom of election.

It was an unfortunate result of the Union that it stereotyped a grotesque representative system, and at the same time deprived it of national interest; and it was not till their sympathies had been broadened by the disasters of the American War that Scotsmen awoke to their responsibilities as British subjects. From the first, however, new forces asserted themselves in religious and industrial life; and Prof. Brown unfolds with great skill the change of thought and temper which was taking place in the Church. His analysis of the secular spirit, and of its culmination in the “New Moderatism,” which prevailed after 1750, and found expression in such men as Robertson, Blair, and Carlyle, is masterly. The reader may be surprised to learn how completely theological sanctions had lost their hold on the countrymen and contemporaries of David Hume: “The prevailing type of thought, most strongly marked in Edinburgh, was a pagan naturalism, for which Christianity was a temporary aberration of the human mind”; and a speaker in the House of Commons referred to Beattie’s ‘Essay on Truth’ as evidence that “the Scots were not all free-thinkers.” By way of qualification, we should have welcomed some allusion to the orthodox school which had its centre at Aberdeen. In certain smaller matters relating to the Church the narrative might have been fuller and more exact. Prof. Brown is mistaken in supposing that it was the Declaration of Assurance that frustrated (p. 24) “William’s desire for comprehension”; for all the Episcopal clergy who sought admission to the Church as established in 1690 had renounced King James, and more than a hundred of them subscribed the Assurance in order to qualify under an Act—which is not mentioned—permitting them, on condition that they took no part in administration, to retain their livings. The difficulty was ecclesiastical, not political. As the General Assembly could not suspend the operation of patronage, it ought surely to have been explained (p. 241) that its Act of 1732, empowering heritors and elders

to elect the minister, was to be operative only where the patron had forfeited his right of presentation by failing to exercise it within six months. It is a common exaggeration to say (p. 368) that “nearly half” of the livings were in the gift of the Crown. The actual number in 1769 was 334 out of 944.

A chapter which will be read with special interest is that which reviews the economic condition of Scotland on the eve of the Union. Evidence is adduced to show that considerable progress had been made in the preceding half-century; but one is hardly prepared for so large an increase of revenue as from 37,690*l.* in 1657 to 160,000*l.* in 1707. It should be borne in mind that the actual revenue of Scotland at the Union was about 109,000*l.*, and that Defoe reached his total of 160,000*l.* by including the additional 12,000*l.* of land tax and his estimate of what the other taxes would yield, if collected in the English manner, and not farmed. The volume contains two other industrial sections, the second of which, sketching the extraordinary development from 1745 to 1789, might have been lengthened. For example, the narrative of fishing is not carried in detail beyond 1720; and no account is provided of the subsidized bus-fishery, which, though condemned on economic grounds by Adam Smith, had attained to large dimensions before it was ruined, indirectly, by the American War, and had virtually created such ports as Campbeltown, Stornoway, and Stranraer. It is characteristic of the author’s attention to parallel movements abroad that he illustrates Duncan Forbes’s enmity to tea by a reference to Frederick the Great’s prohibition of coffee. The difficulty of writing such a work as this in accordance with the requirements of a series must have been great, and Prof. Brown is to be congratulated on the conclusion of his arduous task.

With a view to a second edition, we notice several slips and misprints. On p. 92 the Tweeddale of the Union is called the first marquis. The Index rightly calls him the second, but confuses the fourth marquis with the third. Sir “James” Dalrymple on p. 190 should be Sir David. On p. 269 we read that before the end of 1739 “broke out the War of the Spanish Succession”—apparently a confusion between the Anglo-Spanish naval war of 1739 and the Austrian Succession War of 1740. “Balfour” (twice) should be Barbour, “1805” should be 1905 (pp. 31, 435–6); Morren, the name of a compiler, appears four times as “Morran,” and once as “Moran” (pp. 366–9, 443); and the last sentences of the foot-notes on pp. 320, 380 require revision.

A Memoir of the Right Hon. William Edward Hartpole Lecky. By his Wife. (Longmans & Co.)

THIS record of a singularly serene and dignified life stands in need of no apology, though Mrs. Lecky expresses natural diffidence as to the propriety of pub-

lishing her husband's private correspondence. The limitations of her materials taken into account, she has produced a most interesting and always tactful biography.

Lecky was one of those fortunate few who, possessed of sufficient means, are able to realize their aims without going through a preliminary period of penury and "third floor back." At Trinity College, Dublin, he entertained ambitions of becoming a great orator, and listened to the Corinthian eloquence of Whiteside, "a most superb humbug." He also thought of taking orders, but his first book, 'The Religious Tendencies of the Age,' placed him outside the pale of orthodoxy. The authorship of the 'History of Rationalism' became an inevitable development, though he lamented, as young men will, that as a writer he had failed "egregiously, hopelessly, and utterly"; and he was able to pursue his researches in the libraries of Italy, Spain, and France. In 1861 he wrote to his lifelong friend Mr. Booth:—

"I have been for the last four or five weeks wandering all over the Pyrenees with a volume of Spinoza and a treatise on Germany in my pocket, getting exceedingly enthusiastic about the scenery and exceedingly perplexed about the difference between Hegel and Schelling and about the nature of the Alexandrian Trinity."

Lecky's literary methods are freely illustrated in these pages. He rarely finished a chapter without finding it necessary to recast it thoroughly, and he corrected his proofs thrice, verifying every fact and reference. On the question of style he confessed:—

"I have always cared much for style, and have endeavoured to improve my own by reading a great deal of the best English and French prose. In writing, as in music, much of the perfection of style is a question of ear; but much also depends on the ideal the writer sets before himself. He ought, I think, to aim at the greatest possible simplicity and accuracy of expression, at vividness and force, at condensation. The last two heads will usually be found to blend; for condensation, when it is not attained at the sacrifice of clearness, is the great secret of force. I should say, from my own experience, that most improvements of style are of the nature either of condensation or of increased accuracy and delicacy of distinction."

Simplicity and accuracy Lecky unquestionably attained, even if he failed sometimes in force and condensation. It is also interesting to note that in the preparation of his most important work, the 'History of the Eighteenth Century,' he spent a good deal more time over the study of manuscripts than has usually been supposed; he was also keenly conscious of the book's chief defect in point of form, the inordinate amount of space devoted to Irish affairs.

We need say nothing more about a writer whose virtues and limitations alike lie on the surface, and the best of whose books have already won their place as permanent national possessions. But though Mrs. Lecky's biography is

mainly an account of authorship in the conception and the making, it derives not a little of its attractiveness from her husband's numerous and enduring friendships. Almost at the outset we get a glimpse of Lever, "brimful of the most ludicrous stories," and swimming *en grande famille* with his daughters to a little town in the Gulf of Spezzia, two and a half hours' off. Through his marriage Lecky became intimate with that able stateswoman, Queen Sophia of the Netherlands, who warned Napoleon III. against the fatal consequences of his inaction in 1866.

Mrs. Lecky gives a fascinating description of the intellectual society frequented by them after their settlement in London; it is enough to remark that it included most of the stars of the Mid-Victorian firmament. Carlyle rarely showed himself, but Lecky saw a good deal of him, and thoroughly understood him. A commonplace book thus criticizes the Sage's talk:—

"His conversation was mainly monologue and, in a greater degree than any other talker's, soliloquy. Not slow enough to be wearisome or to give any sense of effort, yet so fully and perfectly articulated that every sentence seemed to tell, it streamed on by the hour in a clear, low voice, glittering with metaphor and picturesque epithets and turns of phrases of the truest eloquence. Though chiefly monologue he had on occasions a wonderful quickness and dexterity of argumentative repartee, seizing in an instant a weak or unguarded point, and his language seemed to kindle as it flowed. Never was such a master of invective, welling and surging up in an irresistible geyser at opposition. He was also the most pathetic of talkers—indeed, the only talker I have ever heard who was really pathetic."

Lecky was alive to the whims of Herbert Spencer, and this is his version of a quiet dinner at the Athenæum Club:—

"We talked much about style in writing, he being strong about the uselessness of knowing the derivation of words, about the bad writing of Addison, about the especial atrocity of Macaulay, whose style 'resembles low organisations, being a perpetual repetition of similar parts. There are savages,' &c. He has nearly finished the first volume of his 'Sociology,' and seems very confident that it will be a complete explanation of human life. He finds it, however, longer than he intended, as 'he had quite forgotten' the existence of one part, 'domestic relations.'... However, these, too, will be explained."

When Mrs. Lecky said something to Sir Thomas Gladstone about what a wonderful man his brother was, there came the answer, "Oh yes, much too wonderful!" In spite of political differences, Lecky continued to the last on cordial terms with the statesman, though he once complained that Gladstone's talk was exactly like a speech and that he rarely said anything one remembered. Their last meeting seems to have been in 1895, when Gladstone had become "very deaf, and rather blind, and not now capable of talking to a whole table, though delightful to those who sat near him."

Lecky's years as a member of Parliament receive adequate treatment in this biography, but here we can reasonably refrain from plunging into considerations connected with Home Rule and Irish land. Lecky undoubtedly entered active politics too late in life, and never got accustomed to their routine. "I often feel," he wrote to an American correspondent, "that a good deal of it might be done equally well, with a little training, by a fairly intelligent poodle-dog." But he was an ideal member for Dublin University, and the Roman Catholic hierarchy paid him a compliment as deserved as it was generous when they praised him for the fair and liberal attitude he had assumed on education. On his retirement at the end of 1902, less than a year before his death, he had fairly earned his right "to descend from the stage to the stalls."

NEW NOVELS.

The God of Love. By Justin Huntly McCarthy. (Hurst & Blackett.)

WE cannot help thinking that Mr. McCarthy's romantic leanings in literature have on this occasion rather betrayed him into a false step. He has written of Villon dramatically and pleasantly, and he has utilized at other times many historical characters and episodes of an adventurous and romantic cast. But we think his Dantesque story is a blunder. This tale concerning the loves of Dante and Beatrice is stage-managed handsomely, and with all diligence; but it rings false. Every one knows that Beatrice was not to Dante what this fictional Beatrice is; and the poet himself figures here rather as a man of action than as a poet. The story is told by one Lappo Lappi, himself, we conclude, a minor poet; and, as we might expect from Mr. McCarthy, the language is coloured, the style vivid and picturesque. Perhaps the plot is destined to find its way to the theatre, where it might prove more convincing.

Hedwig in England. By the Author of 'Marcia in Germany.' (Heinemann.)

THE visit of the German girl to England is intended as a contrasting picture to Marcia's experiences in Germany, and is described in the same vein of kindly, if ironical humour. If the casualness of Hedwig's smart relatives in London and the vulgarity of her humbler connexions in Suburbia are alike a little overdrawn, allowance must be made for the necessity of emphasizing national characteristics in order to produce the desired effect. Hedwig herself is an admirable study of intelligent German young maidenhood, and her mingled bewilderment and disgust at the manners and customs of her English relations, occasionally lightened by an unwilling admiration for the character which lies behind their hopeless lack of "Gefühl," are entertainingly conveyed in her letters to her "Papachen."

The Tenants of Pixy Farm. By Maude Goldring. (John Murray.)

THE scene of this refreshing story is a tract of woodland in Mid-Sussex, but its charm resides less in the local colour, though that is effective, than in the sympathetic delineation of a small coterie of rustics. Above all, we have to praise the portrait of Delia Creed, the moody townbred girl, who, with the help of country air and kindly neighbours fights her way to serenity. Though Delia is essentially a woman's heroine, the author has succeeded in making her attractive from a male standpoint—an achievement very rare in our experience. We think that too much is made of an imagined spirit of the woodland and its "influence," and that the style of writing is so uniform as rather to obscure the force of emotional passages. This slight effect of monotony should be easy to avoid in future, and is probably the result of over-elaboration. We commend the book to all lovers of the country.

The Intruding Angel. By Charles Marriott. (Hurst & Blackett.)

MR. CHARLES MARRIOTT is essentially a novelist of ideas—ideas which he conscientiously and consistently works out to such good purpose that the reader's credulity is seldom overstrained, even in the face of unreality; or, perhaps we should say, the extreme limit of unlikelihood. A less able writer could hardly have made convincing the hero's quixotic generosity towards his unfaithful wife, which includes his acceptance of a spurious paternity. The intruding angel is the angel of compassion, partially evoked by the influence of a noble-minded woman; and the whole difficult situation is handled with delicacy and power. The element of irony which naturally pervades the story is never allowed to be unduly intrusive; while the characterization is remarkably good.

San Celestino. By John Ayscough. (Smith, Elder & Co.)

MR. AYSCOUGH set himself no easy task in making a readable story from the study of the character and career of Peter di Morrone, a hermit by instinct and profession, founder of the Celestines, who for five months was forced to occupy the pontifical chair as Celestine V. If ever a man was the victim of undesired greatness, it was this gentle, self-distrustful saint, dragged from his cave in the Abruzzi, and brought to Rome as the pawn of Charles of Anjou and his son the King of Hungary. Nor did his resignation of his office—the great refusal for which Dante sent him to the mouth of hell—bring him much peace at the last, since in the thirteenth century meekness was an unappreciated and even a dangerous quality. The author has done his work well, for with this rather negative

personality as the principal figure, and little action, he has produced a notable and arresting picture.

The Tyrant. By Mrs. Henry de la Pasture. (Methuen & Co.)

GRIMLY effective though it is, this story does not exhibit the author's powers of characterization at their best. The title-character is a domineering and miserly squire, who at the opening of the story intends to disinherit his eldest son. An attack of angina pectoris, brought on by rage, is the cause of his leaving England for some months, and giving his timid but discontented wife an opportunity of spending money on their children. Their daughter Annie, who marries a peer without her father's consent, contributes an ingenuous diary which is admirably girlish in matter and tone; and the "tyrant's" wife and mother are carefully drawn. The chief interest of the novel, however, lies in the spectacle of the tyranny of pain over a tyrant, though the author is not unduly pathological.

The Desert Dreamers. By Kathlyn Rhodes. (Hutchinson & Co.)

AN Englishman, seeking solitude in an oasis of the Libyan desert, falls in with an Irish girl, and straightway forgets his quest. Their union is unblest, for lack of a clergyman, and before they can regularize it the girl dies. Her lover wanders disconsolate for four years; then, in Paris, he is introduced to a girl student, who attracts him by a faint resemblance to his desert bride. Not until after marriage does he learn that his second love is sister to the first. Doubts, troubles, wanderings follow, but the book ends happily. The author still despises probability, and often exceeds her knowledge in the strain for local colour. Meadowsweet rarely blooms in June in English hedgerows; and Egyptian agriculturists do not often attach a bullock to a shadûf. But 'The Desert Dreamers' contains some very pleasing work, and, though sometimes morbidly emotional, is throughout interesting. It is a great advance upon the author's 'The Will of Allah.'

Germaine. By Henry C. Rowland. (John Lane.)

THIS is a conspicuously uncommon story. The heroine, called Germaine, who is the illegitimate daughter of an English aristocrat and a Hungarian countess, leaves a French convent, while still a child, to become the ward of a writer of skilfully libertine fiction. She is allowed to read all that a child is usually forbidden to see, and is wild and sturdy enough to improve after receiving "the father and mother of all sea-going thrashings." She develops into a beautiful woman who secretly loves her guardian, and openly deplores the use to which he puts his literary talent. The guardian, loudly

loquacious and habitually insulting to Germaine, is a notable character; and his suicide in her presence, after a futile attempt to stifle her sense of honour, is the climax of a powerful chapter. The local colour of the story is of France, Panama, Turkey, and England, and by its variety is responsible for a style almost ostentatiously cosmopolitan, which we are to suppose is that of a weak-minded publisher who loved the heroine.

THE YOUNG TURK.

THE TURKISH REVOLUTION has been so popular in this country, on the principle of "anything for a change," that it is startling to receive, in one week, two excellent books the moral of which is that Young Turks are Turks, very like Old Turks after all. Mr. G. F. Abbott's volume, *Turkey in Transition* (Arnold), deals principally with Constantinople, and sets forth with apparent accuracy the events as they happened, and their effect on the mind of a dispassionate observer. There are many references to the provinces, and some to a recent journey bringing Mr. Abbott into the neighbourhood with which Miss M. Edith Durham is this time concerned. Her previous books of travel have led us to expect brilliant descriptive writing and good stories. She does not fail us in *High Albania* (same publisher). As a fearless traveller, of much experience in the roughest parts of Turkey, she was well placed to watch the Revolution in the Adriatic fringe of the empire. The picture drawn by her is as different as possible from that with which we are presented by Mr. Abbott; the result, however, is much the same.

Mr. Abbott shows the bearing of the Revolution on the religions which in the East are more important politically than race. The Young Turkish movement, although supported for a time by almost everybody, raised a fear in the minds of Mohammedans on the one side and Turkish Christians on the other. Mr. Abbott tells us that the so-called reactionary outbreak in Constantinople was in fact a struggle between two Committees, recalling events in the Paris of 1791-92; while the final resolve of both parties to throw the blame on the late Sultan resembles the treatment accorded to Louis XVI. But Mr. Abbott's pages convince us that the movement was formidable chiefly because all the theological students of the Mohammedan religious world, representing its energy and its future, were profoundly hostile to the dominant spirit of the Turkish Parliament. The equality of religions before the law is destructive of Turkish rule, and the great number of Mohammedan priests and students who were hanged for sedition died martyrs to the Osmanli ideal.

The Albanian Mohammedans, on the other hand, are, for reasons clearly pointed out by Mr. Abbott, equally dissatisfied with recent changes, although on racial as well as religious grounds. Meanwhile the Armenians, when complaining of ill-treatment, found a preference still accorded to Mohammedan evidence, while the Greek Patriarch was informed that the Turkish courts, in future, would prove so excellent as to render unnecessary the special privileges enjoyed ever since the Turkish capture of Constantinople, by the "nation" of which he is the head. But the principles of the Revolution were soon compromised, and Shekret Pasha stood revealed as a military

dictator. The Greeks have now found a respite through the personal intervention of the Marshal, who discovered that he had gone too far in his rudeness to the Ecumenical Patriarch.

Miss Durham surveys the Revolution, at two different dates, from the less-known parts of Albania. There, she points out, after the first joy at a change by which the Albanians hoped to profit, "the Moslems suspected that 'Constitution' was an attack on their religion." Miss Durham tells us that the "Young Turks" were powerless because "the old troops" had left. The Christian clubs opened under the Constitution were closed at the bidding of the mob. The elections to the Turkish Parliament were even more grotesque in Albania than Mr. Abbott shows them to have been in the capital itself. The proceedings in Christian districts were conducted "in Turkish—understood by very few—and not in the language of the people as set forth by the rules. Two Moslems were elected." When Miss Durham asked why no protest had been made, she was told that the election would be "the last. Why trouble?" The Christians had already become sceptical in all parts of the country, and their rejection of the schemes of their rulers was not more complete, in Albania, than was that by the Mohammedans, inasmuch as "no Albanian will call himself an Ottoman." There were other difficulties: "The Greeks pointed out that, according to the terms of the broken Berlin Treaty, certain lands round Janina should be Greek." The Young Turks "then called on the Albanian nation, whose existence they denied," to set the Greeks in their place. "Why," she was then asked by the latter, on all sides, "do the English, who have a hundred times declared the Turk unfit to rule, believe he has changed his nature in twenty-four hours?" It was not till her return to London that she met any one "who really believed in 'Konstitutionizm'."

The author's last words are: "The next few years should be interesting." Miss Durham herself is always interesting. On the day of the proclamation of the Constitution she met a friend who had a memory: "Thirty years ago we rejoiced for this same Constitution." Nevertheless, anything in Albania is good enough for the local expression of joy—"that is, by firing ball cartridge....every one fires." She is certainly well used to Albania, to find "extraordinary exhilaration" in the firing of ball cartridge in the air. Even for Albania the rejoicing was remarkable when "the Moslem band played outside" the Greek Cathedral.

Mr. Abbott does not draw the parallel between the present state of things and that which prevailed when Midhat formed his Cabinet and found two new Sultans, of whom the second, now deposed, proved too much for Midhat. The Young Turks' first Cabinet after the recent Revolution was chiefly composed of the very ancient survivors among Midhat's friends. Midhat's last Sultan ended his reign under the same Constitution with which it had begun. When he swore last year to support it, Abdul reminded the Young Turks that it was in fact unnecessary that he should do so, for he had been its creator and it was in fact "still in force," although for a time it might have lain under a cloud.

It is impossible to avoid the combined effect of these two books. The origin of the present Turkish Parliament in the cabals of an army corps makes it unlikely that Turkey will settle down under it into contentment and reform.

OUR LIBRARY TABLE.

SIR HORACE RUMBOLD has produced a book differing altogether from his last venture. *The Austrian Court in the Nineteenth Century* (Methuen & Co.) is a simple history of the political position of Austria from the time of Maria Theresa—brought in by way of preface—to the present day. Where our late Ambassador at Vienna wants to go outside the nineteenth century he does so—with brevity. In this way he manages to end his story with some reference to the action of this country last year, in support of the Russian proposition of territorial compensation to Serbia for the annexation of the occupied provinces. His conclusion in this matter is that "Austria has now been driven for good into the arms of" Germany. What is common to Sir Horace's books is invariable support of Austria, as far as possible—and sometimes he goes further than any other English writer would be likely to venture on such thin ice. In the historical introduction our author exaggerates the uniformity of the "overlordship" of "the Emperor." This elective potentate he styles, indeed, in one passage, "the German Emperor," but the common usage of the times of which he writes was to insist on the unique position of "the Emperor" by refusing to recognize elsewhere an imperial title. After the taking of Constantinople by the Turks, "the Emperor" grew into Emperor of Byzantium, while continuing to be Holy Roman Emperor of the West. At the same time, in the Balkan Peninsula, Christians often used the term "Emperor of Constantinople," and even that of "Cæsar," for the Grand Turk. Soliman the Magnificent deserved the title. If Sir Horace had remembered the miserable figure cut by the Emperor Maximilian in his begging letters to Margaret of Austria, ruling the richer provinces from her Court of Malines, he must have toned down the language applied to the "Emperors" in the second paragraph of this book.

As regards modern times the late Ambassador at Vienna is, of course, conventional; he naturally takes a view of "the most atrocious of crimes," the execution of "the martyred queen" of France, at variance with the cold-blooded boredom of the night of the receipt at Vienna of the news from Paris, by the Emperor and her nearest relatives. In his account of Austrian policy Sir Horace shows a dislike of Prussia, evidently continued up to the present day. Coming to Metternich, Sir Horace thinks that, during his stay in London in 1814, "he laid the foundations of an intimate understanding with the British Government, which was only impaired by his own retrograde policy in later years." This statement does not bear critical examination, though it could be proved to the satisfaction of the ordinary reader by the dispatches of Wellington and the official speeches of Ministers and of the Prince Regent. The real facts, we now know, were different. It was, for instance, the interference of Metternich which caused the temporary denunciation of Bentinck's Sicilian constitution, having Castlereagh's warm support, by our creature, *il nasone*, King Ferdinand. The author's family connexion, however, with the Congress of Vienna, not only fully justifies his insertion of the pretty plate from Hayter's 'Emily Rumbold,' but also suggests that he knows more about the inner history of the Congress than is here set down. He should hardly accept the statement that the January, 1815, Treaty, of alliance of two Powers out of "the Four" with France, against Alexander and his Prussian satellite, became known to Russia only by the

"incredible carelessness" of Louis XVIII. It was assumed in the letters of the diplomatists that Napoleon would communicate the treaty to those concerned when he found it, officially, in Paris on the night of March 20th. We now know that he had it, in February, at Elba.

To jump from the first French Empire to the second, Sir Horace Rumbold believes that the execution, by the two future Presidents of the Mexican Republic (Juarez, and Porfirio Diaz), of the Archduke Maximilian, titular Emperor of Mexico, was "due to his....steadfast refusal to.... abandon the Generals" and "also not a little to the....callous indifference of the United States Government." This is hardly fair to the American statesmen, against whom Louis Napoleon had avowedly set up the Court, supported by his French army, at the moment when he was trying to destroy their country. They had given him, moreover, ample warning, and had forced on France the humiliating withdrawal of her shattered force. To come to the present day, Sir Horace has not yet departed from the official position as to the future of the wife of the heir apparent to the Austrian throne, and writes that "the most ample precautions....guard against" the possibility that the Archduke Francis Ferdinand, becoming Emperor, may "declare her children—should she have any—capable of succeeding to the Imperial crown." But there is now some reason to believe that Hungary may obtain the support of Rome in making an Empress of the estimable lady, without meeting with serious opposition in Austria or elsewhere. With these historical caveats we warmly welcome an attractive book.

MR. JOHN MURRAY publishes for the first time, in its third year of issue, *The Navy League Annual*, edited by Mr. Alan Burgoyne. The work, corrected up to the middle of October of this year, now assumes a form somewhat resembling that of 'The Naval Annual' of Lord Brassey and his son, and contains well-executed articles on foreign navies. Count Reventlow deals with German policy in relation to our own; M. Laubeuf writes on submarines, and we find an article on the Pacific by a Japanese writer to whom our tongue seems difficult.

Part I. is by the editor, whose remark, "Curiously enough, the Dardanelles question appears to have lost all interest for the Russians," is both true and noteworthy. The policy of this country in reference to the matter has never varied, and has all along received the active support of Italy. Put shortly, it is that the opening of the Black Sea cannot be accorded to Russia without being granted to all powers. To apply to such waters the doctrine known as that of "Mare clausum" is impossible. But the Russians have always feared the presence of powerful foreign fleets at the mouths of the Danube and before Odessa. They have never seriously intended to press their ostensible demand.

A good article on a most interesting subject is that by Mr. Hector Bywater on 'The Personnel of the German Navy.' We are happy to find that, while he has misgivings as to the comparative excellence of British and German naval officers, the author of the essay is convinced of "the unquestioned superiority" of British over German blue-jackets. The average service of our fleet is at this moment nine years, while the great majority of German seamen serve for under three. Half the men on board a modern ship must be "skilled," and we should, indeed, be beneath contempt if we did not

succeed in producing the "best article for the money."

Another matter of importance is dealt with under a heading where it will not be looked for. The anonymous writer upon 'Novel Aspects of Warship Design' goes out of his way to tell us that "we have relegated . . . mine-sweeping *pro tem.* to trawlers. This latter work will soon demand specially constructed ships, as the trawlers are by no means fast enough to accompany a fleet." It may be remembered that at Port Arthur the Russian fleet seldom went out of harbour without being preceded by "mine-sweepers." These were so slow that the Japanese always had ample warning of the approach of the rival squadron. In the hypothesis of a war with Germany we could not use Devonport, Portland, Portsmouth, and Dover without the "mine-sweeping" process, and it becomes essential to construct the ships recommended to us by "Blue-Peter."

The volume contains a 'List of Dry Docks,' of which the first half deals with the well-known British and the German docks available for the new big ships. Unfortunately, the German portion is extraordinarily defective, as an appeal to readers by Mr. Burgoyne admits. We are aware that a fuller list given in some books of reference is not trustworthy, but competent statements have been made with regard to more than the six German docks—two in the Baltic and four in the North Sea—here named. Moreover, it is known that some of these four North Sea German docks are not yet finished. There is no subject on which information is more conflicting.

The *Royal Navy List* reaches us from Messrs. Witherby & Co., and gives the usual information, which it would take a long sea voyage to peruse in its entirety. We have tested the accuracy of the volume at several points, and, finding no fault, content ourselves with announcing the usual quarterly publication of No. 128, dated October, 1909.

MR. EDWARD ARNOLD publishes *Memories of Fifty Years*, by Lady St. Helier, perhaps better known as Lady Jeune. The pleasant and readable character of the volume is hardly impaired by the errors to be detected in it by unfortunate possessors of accurate minds. The old and middle-aged will be grateful for favourable portraits recalling men and women now forgotten, but deserving a better fate. The author is perhaps unduly given to the belief that the rapid changes of society life have made of her heroes mere historic myths. Brookfield, "the naughty parson," is more than "a name," and there are many living who remember him, not only for the "kindness . . . and influence" noted, but also as a humorist of the first rank. He it was who, to satirize the amiable speeches thought "appropriate," began the oratory at the wedding breakfast of his daughter with the words: "I married the Mannings who killed the man." The parallel or contrast to be expected was lost in the laughter of the guests. Forgotten indeed is Col. Taylor, that perfect Parliamentary "Whip" of the Tory party, whose services were essential to "the Prime Minister, Lord Derby," and to Disraeli. He was the confederate of the author in a plot to make successful her political "drum" following a dinner to Lord Beaconsfield: "I was told I had persuaded Col. Taylor to have the House counted out." There is no more meritorious service on the part of memoir writers than revival of the attractive personalities of the recent past.

The arrangement of memoirs is the despair of reviewers, as of all critical readers; but a certain vagueness about dates, and a

tendency to recur to mention of dead friends whose living value is continually brought before the writer in fresh connexions, render them more attractive to the general reader than would be chronological history. The first pages, after anticipating some of the characters of the later chapters, go back to the writer's early life, and we note the incidental statement that "the family papers have all disappeared." We believe that some of them may be found, with the Caryl papers, in the British Museum. One of the boxes described many years ago in *The Athenæum* as having contained evidence of Jacobite preparation for the rising planned for 1749 or 1750 bore the "Seaforth-Mackenzie" name. They had been stored for safety in the neighbourhood of a forgotten home of Roman Catholic worship in the South of England.

An account of "Maria, Marchioness" of Ailesbury, and a more elaborate portrait of Lady Egerton of Tatton, remind the reader of a story dating from the sixties and frequently repeated in later days. It has been suggested by a recent correspondence in *The Times* that a peeress less careful than Lady St. Helier, in memoirs of a different kind, has ascribed to the blameless "Lady A." misdeeds usually attributed to another bearer of that title in the past. Of the author in question it was once said that she had been "taken up"—anonymously—by Lady Egerton at Spa, where both drank the waters. When the great lady, who, we now learn, "always uttered whatever came into her head," was leaving to return to England, the less respected peeress went to see her off. Lady Egerton embraced her, saying, with deep pathos in her voice, "Good-bye, good-bye, my dear,—I shall never see you again." The answer was, "Why, we both live in London!" and the retort, "Ah, but that is quite a different thing."

The author's recollections of her early days in London include her mother's "memories" also. These are not in all cases accurately set forth. Somewhere about 1844, or later, Mrs. Mackenzie heard the Duke of Wellington "mention the only time he had ever encountered Marshal Soult off the field of battle." Wellington, of course, knew Soult in Paris in 1814, and renewed the acquaintance after Waterloo; it lasted during Soult's embassy and up to that officer's death. The account of Mrs. Mackenzie's friends brings names together in singular collocation: "Hannah More and Lady Morgan," for example. One of Lady Morgan's stories involved the same kind of jumble. Mrs. Milner-Gibson wrote to ask her "dearest Sydney" to stand godmother to her second daughter. The answer informed "my dearest Arethusa" that total absence of religious convictions made such a position incongruous and impossible. Mrs. Milner-Gibson, however, replied that, the "gossips" being "Cardinal Wiseman and the Turkish Ambassador," resistance could not continue. The victory was won. In the same passage of the book before us, describing the guests of Rogers, Monckton-Milnes appears, and there are many later references to that poet. One is tantalizing, only informing us as it does that "the well-known stories that are told of his early life are probably quite true." We are able to fill one gap. Lord Houghton, being "the bird of paradox," was not always believed. His insistence on the statement that he had known Bonaparte, "at Elba," was not credited by his friends; yet it was "probably quite true." Robert Pemberton Milnes, both before and after his election for Pontefract, was in correspondence with our officials "in the Mediterranean," and, being

well known to the Portland family, was probably employed by Lord William Bentinck. Milnes was at Rome at the moment when Bentinck's agents at Rome were writing about and visiting Elba. There is as yet, we believe, no proof, but there is distinct confirmation of Houghton's words, "My father took me with him to Elba." Napoleon would have been amiable to the child, as certain to grow up into one of those aristocratic British Whigs for whom the Emperor had more respect than he bestowed on his brothers, or perhaps any one else in the world.

The Committee of the House of Commons now reporting on the Censorship of stage plays renders an account of the famous political burlesque at the Court Theatre (when at the former Methodist chapel in Lower Sloane Street) as "topical" as were the songs in 'The Happy Land.' On the first night the actors representing Gladstone, Lowe, and Ayrton were "made up" in exact resemblance to those distinguished politicians. Lady St. Helier may not know that a drawing in coloured chalks preserves their appearance on the stage. Our author does not quote the song she names. The "break-down" was danced to the words:—

Here a kick,
There a kick,
Everywhere a kick!
For we are three most popular men.

Ayrton was Secretary of the Treasury, and remarkable, even in comparison with the present holder of that unpopular office, Mr. Charles Hobhouse, for unflinching inculcation of rigid economy. The Government was, indeed, turned out to the cry "Who starved the cats?" on account of Ayrton's having cut down the board-wages of these respected public servants at the Clarence Victualling Yard, and remarked in doing so that "the cats are not pensioners, but are there to eat mice." In 'The Happy Land' Ayrton went about with a large bucket of grey paint, painting-over the jewelled gauzes which did duty for walls in Fairyland. The head fairy rushed at him, screaming, "Whatever are you a-doing of?" "Painting it slate-colour:—it's the cheapest, and doesn't show the dirt." Lady St. Helier invariably alludes to Lowe under the title conferred at the end of his career, and somewhat puzzles readers by applying it to circumstances lying between 1859 and 1874. It is rather hard on Lowe's second wife to find these words used of the famous "Mrs. Lowe" of early times: "How trying Lady Sherbrooke is, and how very ugly!"

In some cases we are inclined to question the statements made as to changes in society. It is true that actors did not receive that social recognition to which they have now attained, but doctors did, and any number of instances can be quoted to show that our author is wrong in suggesting that "the drama and medicine" were "the two debarred professions." Neither can we agree with her that the recent increase of English marriages to American women has been the main factor in the growth of friendship between the English-speaking nations. The family history of the Clintons, and the account of Washington's household in Sir George Trevelyan's last volume, may serve to remind those interested that the connexion of English and American society was never so close as during the War of Independence.

Lady St. Helier's account of the after-life of the lady called by her "Madame Beau-regard" is curious. The subject has been exhaustively treated by Mr. Ernest Vizetelly, who shows that "Miss Howard"—inherited from D'Orsay, and having probably for her real name Elizabeth Ann Hargett—was

made a countess by Louis Napoleon, with a title taken from the house in which she lived. Antiquaries at least were shocked when they remembered that Beauregard was built by François De la Chaise, the great Jesuit confessor of Louis XIV. after whom the cemetery is named. Kinglake records the finding of the cash for the Coup d'État by "Miss Howard," who got back a great deal more than capital and interest at the time of the Emperor's wedding.

We are sometimes puzzled by Lady St. Helier's references to the genealogy and the names of her friends or her relations. An account of the well-known elopement of a lady with Lord Hastings makes "Lady Florence Paget" walk "beside the chair of her old father, Lord Anglesey, who.... had lost his leg at Waterloo." If we are not mistaken, the Lord Uxbridge who buried the leg long afterwards famous as "Lord Anglesey's leg" became the first Marquis, while the second Marquis was this lady's father. The dates would hardly tally otherwise, for "one of the Duke of Wellington's generals" would in the early sixties have been even a more startling survival than was Wellington in 1851 or King Jerome in 1859. The case of Lord Combermere forms a singular exception. Again, we should not have thought in the author's catalogue of beauties that "Susan, Lady Lincoln," is right. The allusion is perhaps to the daughter of Henry Thomas Hope, Disraeli's friend, rather than to a previous Lady Lincoln after the celebrated divorce. After Miss Hope's marriage to the heir of the Newcastle title she used to wear at the opera the famous diamonds—blue and other—sometimes exhibited by Hope at his house in Piccadilly, and was a reigning beauty at the moment named.

The book is marred by the inclusion of one of the worst "diaries" of the least interesting events of the Commune of Paris which it has been our misfortune to peruse. It contains great numbers of mistakes and much illiterate spelling of French words, and, though originally written by Col. John Stanley, must, we think, have been copied without supervision. An entry on p. 113 represents Col. Stanley's views of the Parisian clergy in language which should be omitted from the next edition. On republication, the spelling, in two places, of the name of the "tenor" of "the most beautiful voice of any" should also be corrected.

THE elegantly bound booklets published by Messrs. Macmillan under the title of "The Gem Series" should be a great success this season. In a wonderfully small space the final forms of *In Memoriam* and Fitz-Gerald's *Omar Khayyâm* are clearly printed; while we have the additional attraction of excellent illustrations in Washington Irving's *Christmas and Country Pictures* selected from Miss Mitford's 'Our Village.'

THE advantages of excellent printing, ample margins, and type leisurely disposed grow upon us as we receive further volumes of Messrs. Methuen's neat and handy edition of "The Works of Oscar Wilde." It is such as the author, ever exigent in matters of form, would have approved. Vol. III., *Poems*, includes 'The Ballad of Reading Gaol,' and various uncollected pieces. On the whole, it does not interest us anything like so much as the next four volumes, each of which is devoted to a play. Already the easygoing society depicted in these dramas has changed in its habits and ways of speech—the dandy is almost dead; but time cannot stale the delicious nonsense in *The Importance of being Earnest*; and *An Ideal*

Husband strikes us as a strong and excellent piece of drama which might well be revived. Some of the jests have lost their savour, but the easy mastery of the dialogue will always attract lovers of good writing.

MESSRS. A. R. MOWBRAY & Co. send us a number of Church Kalendars, fitted with sacred texts. They are neatly arranged and prettily coloured. Their Christmas cards are varied and tasteful, and in some cases have a pleasantly old-fashioned appearance.

ALPHABETICAL SYMBOLS.

Four letters that a child may trace!
Yet men who read may feel a thrill
From powers untouched by time or space—
Vibrations of the eternal will—
With body and mind and soul respond
To "love" and all that lies beyond.

On truth's wide sea thought's tiny skiff
Goes dancing, far beyond our speech,
Yet thought is but a hieroglyph
Of boundless worlds it cannot reach:
We label our poor idols "God,"
And map with logic heavens untrod.

Music and beauty, life and art—
Regalia of the Presence hid—
Command our worship, move our heart,
Write love on every coffin lid;
But infinite—beyond, above—
The hope within that one word "Love."
ANNIE MATHESON.

KEBLE, HAWKINS, AND J. H. NEWMAN.

31, Farm Street, W., October 30, 1909.

The notice of F. W. Newman which appears in your to-day's issue contains the following observation:—

"It is misleading to say that Provost Hawkins owed his election [to the Headship of Oriel] largely to J. H. Newman, who declared that he could not have voted for Hawkins had Keble persisted in standing."

On the other hand, however, Newman himself, in letters to his friend Father H. J. Coleridge, now in my hands, speaks as follows:—

(April 9, 1866:) "Pusey and Dornford, I think, persuaded me to vote for Hawkins.....I thought Hawkins would make the better Provost. I said, 'If we were electing an angel, we ought to take Keble, but we are only electing a Provost.' Others voted for him seeing us three, Dornford, Pusey, and me, for him.....For some time I wavered between Keble and Hawkins, but I felt drawn to Hawkins by his past kindnesses."

(April 18, 1866:) "I voted for Hawkins. I wrote to Keble to say why I did so, &c., &c., ending by saying, 'however, it was unnecessary—for I knew he did not wish to be Head.' He wrote me back a kind letter, but said I had no right to take it for granted he did not wish to be Head."

"I recollect being very much surprised.....I think he meant partly to snub me, as if I had no right to conjecture in so serious a matter.....But I am half inclined to think he *did* wish to be Head."

"(P.S.) There was no formal standing for the Headship—but Keble's friends put him forward."

The letters in question were printed in *The Month*, February, 1903.

JOHN GERARD, S.J.

THE LATE HON. JAMES A. HOME.

STUDENTS of the eighteenth century have a special reason to regret the death of the Hon. James Archibald Home, barrister-at-law, who was the eldest surviving brother of the Earl of Home, for he was always ready to place his wide knowledge of the period at the service of those who were in search of information. There are few others whose assistance has been acknowledged more frequently in the pages of recent

biographies dealing with the Georgian era. The late Mr. Home was himself the editor of the privately published 'Letters and Journals of Lady Mary Coke,' 4 vols., 1889-1896, doing the work with a shrewd judgment and wealth of research that have helped to make these memoirs one of the most valuable textbooks on the eighteenth century. At the time of his death Mr. Home was engaged, I believe, in annotating and indexing the later journals of Lady Mary Coke, which will, I trust, be published in due course. The deceased gentleman, who was seventy-two years of age, died at his residence Bonkyl Lodge, Duns, Berwickshire, after a long illness. H. B.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Ballard (Frank), *The People's Religious Difficulties*, 3/6 net.
Demimuid (Monsignor), *Saint Thomas à Becket*, 2/6 net.

Translated by C. W. W.

Dykes (J. Oswald), *The Divine Worker in Creation and Providence*, 6/ net.

Cunningham Lectures.

Falconer (Hugh), *The Unfinished Symphony*, 6/
Religious essays calling attention to "the Telic nature of the Christian Evangel."

Jebb (Heneage Horsley), *A Great Bishop of One Hundred Years Ago*, 5/ net.

A sketch of the life of Samuel Horsley, LL.D. The sermons of Bishop Horsley produced, according to De Quincey, the greatest impression of any English book of divinity of that period, and in this "Life," written by a great-grandson, many present-day problems, including Roman Catholic immigration and the condition of the Welsh Church, are touched upon.

Jessel (E. E.), *The Unknown History of the Jews discovered from the Ancient Records and Monuments of Egypt and Babylon*, 3/6 net.

This work reviews the Higher Criticism of the Old Testament, and adds the historical evidence of the monuments up to date. The idea is to reconstruct history by a comparison of the Bible story with parallel events related in the records of ancient Egypt and Assyria, from which the author deduces that the Jews are a branch of a great and warlike race who came from Asia Minor to Palestine about 4,000 years ago. With many illustrations.

Jesus or Christ, 5/ net.

Eighteen essays by various writers forming the *Hilbert Journal Supplement* for 1909.

Little Flowers of St. Francis of Assisi.

Translated from the Italian by T. W. Arnold.

Miller (J. R.), *Devotional Hours with the Bible*, 5/

From the crossing of the Red Sea to the close of David's life.

Mortimer (Rev. Alfred G.), *The Shadows of the Valley*, 5/ net.

A practical and devotional guide in sickness and death.

Religion and the Modern World, 5/

Lectures delivered before the Glasgow University Society of St. Ninian, with an introduction by Sir Donald Macallister. This society was founded in 1907 for the discussion of theological views—essays or addresses by well-known men forming the basis of subsequent debates. The first series of addresses was published last year under the title 'Religion and the Modern Mind,' and this second series contains contributions from Dr. W. Robertson Nicoll, the Rev. W. L. Walker, and others.

Rendall (Gerald H.), *The Epistles of St. Paul to the Corinthians*, 3/ net.

A study, personal and historical, of the date and composition of the epistles.

Ross (John), *The Original Religion of China*, 5/ net.

With diagrams from plans illustrating the Manchu ritual. Dr. Ross rejects the theory that the original religion of China can be traced to the worship of ancestors or belief in ghosts, contending that the first mention of religion in the *Primal Period of Chinese history*—dating from the twenty-fifth to the twelfth century B.C.—shows it to have been purely monotheistic. The book should be useful to students of Comparative Religion.

Scott (A. Boyd), *Branches of the Cross*, 6/

Tyrell (George), *Christianity at the Cross-Roads*, 5/ net.

Wilkinson (Bishop George Howard), *The Heavenly Vision*, 5/ net.

A second selection of sermons.

Law.

Select Essays in Anglo-American Legal History, by Various Authors, Vol. III., 12/ net.

Compiled and edited by a Committee of the Association of American Law Schools.

Strahan (J. A.), *The Law of Mortgages*, 7/6

Thatcher (J. W.) and Hartley (D. H. J.), *The Law of the Road*, 7/6

Fine Art and Archaeology.

Berks, Bucks, and Oxon Archaeological Journal, October 1/6

Edwardes (M.), *Modes and Manners of the Nineteenth Century as represented in the Pictures and Engravings of the Time, from 1700 to 1875*, 3 vols.

With an introduction by Grace Rhys, and numerous illustrations.

Fairy Tales of the Brothers Grimm, 15/ net.
Translated by Mrs. Edgar Lucas, with illustrations by Arthur Rackham.

James (Henry), Italian Hours, 25/ net.
Contains 64 illustrations by Joseph Pennell.

La Farge (J.), The Higher Life in Art, 8/6 net.
McFall (C. Haldane), Beautiful Children immortalized by the Masters, 21/ net.—The French Pastellists of the Eighteenth Century, their Lives, their Times, their Art, and their Significance, 42/ net.

The former contains 50 reproductions in colour of famous paintings, and the latter has 52 illustrations. Both are edited by T. Leman Hare.

Masterpieces of Handicraft: Chelsea and Chelsea-Derby China; Dresden China; Japanese Porcelain, all by Egan Mew, 2/6 net each.

Edited by T. Leman Hare. Each volume has 8 coloured plates and 8 monochromes.

Oxford and Cambridge, 21/ net.
Delineated by Hanslip Fletcher, with an introduction by J. Willis Clark, and notes by various writers. Illustrated.

Queen Matilda's Tapestry (Bayeux): The Conquest of England, 12/6 net.

Shakespeare's Comedy of the Merchant of Venice, 10/6 net.
With illustrations by Sir James D. Linton.

Shapland (H. P.), Style Schemes in Antique Furnishing, Interiors and their Treatment, 2/6 net.
Designs by H. P. Henn.

Sketchley (R. E. D.), J. W. Waterhouse, R.A., 2/6 net.

Christmas Number of *The Art Journal*.

Poetry and Drama.

Champerne (A. M.), Love's Empire, and other Poems, 3/6 net.

English Parnassus, 4/6 net.
An anthology of longer poems, with introduction and notes by W. Macneille Dixon and H. J. C. Grierson.

Frewen (Hugh Moreton), Light among the Leaves, 3/6 net.
The author of these short poems, an old Eton boy, dates his Preface from Northern Nigeria.

Graham (Harry), Departmental Ditties and other Verses, 3/6 net.
Illustrated by Lewis Baumer.

Gray's Poems published in 1768, 2/6 net.
The present volume is reprinted page for page from the edition of 1768. The other poems published in Gray's lifetime have been added at the end of the volume.

Jonguill (Johnnie), A Book for Bonnie Bairns.
Short poems intended generally for children, but including four or five for older persons.

Keats' Poems published in 1820, 2/6 net.
The present edition is a reprint of a copy of the 1820 volume in the British Museum. Line-numbers have been added for convenience of reference.

Newbolt (Henry), Songs of Memory and Hope, 3/6 net.

Musie.

Buck (Percy C.), The Organ, 5/ net.
Lahee (Henry C.), The Organ and its Masters, 6/ net.

A short account of the best-known organists of former days, &c. Illustrated.

Bibliography.

Oswald (Eugene), Goethe in England and America.
A bibliography, second edition, revised and enlarged by L. and E. Oswald. No. XI. of the Publications of the English Goethe Society.

Library, October, 3/ net.
St. Helens Public Library, Thirty-First Annual Report of the Committee.

Philosophy.

Read (Carveth), Natural and Social Morals.
Divided into two Books, the first treating of Morality natural to Man, and the second of Morality and Institutions. The former is based on lectures delivered in the University of London.

Political Economy.

Molesworth (Sir Guilford), Economic and Fiscal Facts and Fallacies, 3/6 net.

History and Biography.

Birch (Una), Anna van Schurman, Artist, Scholar, Saint, 6/6 net.
With portraits.

Bunsen (Madame Charles de), In Three Legations, Turin, Florence, and The Hague, 12/6 net.
A small part of this correspondence has already appeared in *Harper's Monthly Magazine*, all the other letters being published for the first time. The quotations from Queen Victoria's letters are made by permission of the King.

Cana (Frank R.), South Africa from the Great Trek to the Union, 10/6 net.
This book aims at giving a clear and comprehensive political history of South Africa from the period of the Great Trek, when, by the foundation of Natal and the Boer republics, its administrative unity was first lost, until the time of the re-establishment of that unity this year by the passing of the Act transforming the self-governing Colonies of the Cape of Good Hope, Natal, Orange River, and the Transvaal into one State.

Doke (Joseph J.), M. K. Gandhi: an Indian Patriot in South Africa, 2/6 net.
With an introduction by Lord Amptill. An account of the Asiatic problem in South Africa, and of the legislation which has led to the Passive Resistance movement, the leader of which is M. K. Gandhi.

Historical Society Transactions, Vol. III., Third Series.
Lawson (Sir Wilfrid), A Memoir, 7/6 net.

Founded on a volume of 'Reminiscences' written by Sir Wilfrid in the last years of his life, and edited by G. W. E. Russell, with portraits.

London County Council: Indication of Houses of Historical Interest, Vol. II.
The tablets affixed to the various houses are reproduced.

Lowndes (M. E.), The Nuns of Port Royal, as seen in their own Narratives, 12/6 net.

The Mère Angélique was appointed prioress of Port Royal in 1600, when only seven years of age, and her memoirs and letters, together with that of the nuns, are woven into a history of convent life in the seventeenth century, and the struggle between Jansenists and Jesuits. With many illustrations reproduced from old prints.

Peacock's Memoirs of Shelley, 2/6 net.
With Shelley's letters to Peacock, edited by H. F. B. Brett-Smith.

Perkins (Miss Jane Gray), The Life of Mrs. Norton, 12/ net.
Contains 3 portraits.

Prothero (Rowland E.), Life and Letters of Dean Stanley, 1/ net.
New edition.

Smith (W. Rose), The Growth of Nations, 3/6 net.
A study of the economic factors in the fluctuations of population, based on the rates during certain periods, the author endeavouring to show that the "population capacity" is the result of the "productive capacity" of a country. He then considers the adverse effects of slavery, religious superstition, and ignorance of physical science, and from a study of the effect of free access to markets upon productive industry draws a conclusion in favour of Protection.

Victoria History of London, including London within the Bars, Westminster, and Southwark, Vol. I.
Edited by William Page.

Geography and Travel.

Durham (M. Edith), High Albania, 14/ net. See p. 554.
Evans (H. A.), Gloucestershire, 1/6 net.

With maps, diagrams, and illustrations. One of the Cambridge County Geographies.

Handbook for Travellers in India, Burma, and Ceylon, including the Provinces of Bengal, Bombay, Madras, &c., 20/ net.

Contains 82 maps and 2 plans. Seventh edition.

Jones (Plummer F.), Shamrock Land: a Ramble through Ireland, 10/6 net.

Liddell (T. Hodgson), China, its Marvel and Mystery, 21/ net.
With 40 illustrations in colour by the author.

Renwick (George), Romantic Corsica, 10/6 net.
Wanderings in Napoleon's isle, with a chapter on climbing by T. G. Ouston, and 67 illustrations and a map.

Sartoris (Adelaide), A Week in a French Country-House, 5/ net.
New edition, with a portrait and a preface by Lady Ritchie, and illustrated by Lord Leighton.

Shackleton (E. H.), The Heart of the Antarctic, 2 vols., 36/ net.

The story of the British Antarctic Expedition, 1907-9, with an introduction by Dr. H. R. Mill, and an account of the first journey to the South Magnetic Pole by Prof. T. W. Edgeworth David. Illustrated.

Shrubsole (W. H.), Where to Live round London (Southern Side), 1/ net.

With a chapter upon the geology and subsoils. Edited by Prescott Row and Arthur H. Anderson.

Workman (Fanny B. and William H.), Peaks and Glaciers of Nun Kun, 18/ net.

A record of pioneer-exploration and mountaineering in the Punjab Himalaya, with map and 92 illustrations.

Sports and Pastimes.

Butler (F. Hedges), 1901-1909, Brief Chronological Summary of Events and Records associated with the Aero Club of the United Kingdom.

Cuming (E. D.), British Sport, Past and Present, 20/ net.
With illustrations by G. Denholm Armour.

Education.

Cambridge University Calendar for 1909-10, 7/6 net.

Philology.

Cesar's The Gallic War, Books I-VII, 6/ net.
Edited by A. Livingston Hodges. One of Macmillan's Latin Series.

Richards (Herbert), Aristophanes and Others, 7/ net.
Large parts of this book have appeared from time to time in *The Classical Review* or *Classical Quarterly*. Many of the notes on passages in Aristophanes and the Comic Poets were printed there in 1890 and 1901, some in 1907.

School-Books.

British Isles, 2/6 net.
Selected by Lettice Jowitt, and edited by A. J. Herbertson. One of the Descriptive Geographies from Original Sources.

Defoe (D.), Robinson Crusoe, Part I., 1/ net.
Edited, with introduction and notes, by Charles R. Gaston.

Godfrey (C.) and Siddons (A. W.), Notes and Answers to Exercises in Geometry for Beginners, 4d.

Phillips' Semi-Upright Copy-Books for Infants, Books I, II, III, IIIA, IId, each.

Wyatt (A. J.), The Tutorial History of English Literature, 2/6 net.
Third and enlarged edition. One of the University Tutorial Series.

Science.

American Journal of Mathematics, October.
Edited by F. Morley, with the co-operation of other mathematicians.

Brand (Alex. T.) and Keith (John R.), Clinical Memoranda for General Practitioners, 3/6 net.

Davison (S. C.), College Algebra, 4/6 net.

Forbes (George), History of Astronomy, 1/ net.
With illustrations. One of the History of Science Series.

Furneaux (W. S.), Field and Woodland Plants, 6/ net.
With 8 plates in colour and numerous illustrations by Patten Wilson, and photographs from nature by the author.

Gregory (J. W.), Catalogue of the Fossil Bryozoa in the Department of Geology, British Museum (Natural History): The Crataceous Bryozoa, Vol. II., 13/ net.

Hawkins (H. Periam), The Stars from Year to Year, with Charts for Every Month, 1/ net.

Hutton (A. B.), The Story of the Pine-Marten Mustela, 2/ net.

Kahlenberg (L.), Outlines of Chemistry, 11/ net.

Low (David Allan), Applied Mechanics, 7/6 net.
Embraces strength and elasticity of materials, &c.

Macpherson (H. B.), Home-Life of a Golden Eagle, 5/ net.
With 32 mounted plates from photographs by the author.

Pearson (Karl) and Others, On a Practical Theory of Elliptic and Pseudo-Elliptic Arches, with Special Reference to the Ideal Masonry Arch, 4/ net.

Pike (Oliver G.) and Tuck (Magdalen F. P.), Wild Nature Wood and Won, 3/6 net.

Powell (Arthur E.), Food and Health, 3/6 net.

Pratt (Edwin A.), The Transition in Agriculture, 1/ net.
Contains 10 illustrations and 2 plans.

Sharpe (R. Bowdler), A Hand-List of the Genera and Species of Birds (Nomenclator Avium tum Fossilium tum Viventium), Vol. V., 20/ net.

Thorpe (Sir Edward), History of Chemistry: Vol. I. From the Earliest Times to the Middle of the Nineteenth Century, 1/ net.

Another of the History of Science Series. This volume gives an interesting account of development from the earliest times to the middle of the nineteenth century.

Turner (Herbert H.), Modern Astronomy, 2/6 net.
An account of the discoveries of the last quarter of a century. Popular edition.

Van Nostrand's Chemical Annual, 1909, 12/6 net.
Edited by J. C. Olsen.

Juvenile Books.

Aldin (Cecil), Farm Babies, 5/-—The Twins, 6/ net.—The White Kitten Book, 2/6 net.

Andersen (Hans Christian), Popular Fairy Tales, 2/ net.
Illustrated by Helen Stratton.

Arthur and the Bollybird, 1/6 net.
An A B C story, with verses by W. G. Benham, and pictures by F. Adams.

Baldwin (May), Barbara Bellamy, a Public School Girl, 3/6 net.
With 6 illustrations by Lewis Baumer.

Ballads of Famous Fights, 3/6 net.
Illustrated in colour by W. H. C. Groome, Archibald Webb, and Dudley Tennant.

Brereton (Capt. F. S.), The Dragon of Pekin, 3/6 net.
A tale of the Boxer Revolt, with illustrations by William Rainey. New edition.

Britain's Sea Story, B.C. 55—A.D. 1805, 5/ net.
The story of British heroism from Alfred's time to the battle of Trafalgar, with an introduction tracing the development of the structure of sailing ships from the earliest times. Edited by E. E. Speight and R. Morton Nance, with illustrations.

Bunnikin Brown and his Home in the Burrow, 1/ net.
Children's King Arthur, 2/6 net.

Stories from Tennyson and Malory.

Children's Shakespeare, 2/6 net.
Stories from 'As You Like It,' 'The Tempest,' 'The Merchant of Venice,' and 'Midsummer Night's Dream.'

Coke (Desmond), The School across the Road, 5/ net.
A book for boys, with illustrations in colour by H. M. Brock.

Curtis (A. C.), The Voyage of the Sesame, 5/ net.
With illustrations in colour by W. Herbert Holloway.

Defoe (D.), Robinson Crusoe.
With plates in colour after designs by Noel Pocock, 7/6 net.—With illustrations by Gertrude Leese, 5/ net.

Dollin Dutch and how She helped Piet and Nella, 2/6 net.
Favene (Ernest), The Secret of the Australian Desert, 2/ net.
With 4 illustrations and a map. New edition.

Fenn (G. Manville), Middy and Ensign; or, The Jungle Station, 2/6 net.

A tale of the Malay Peninsula, with illustrations in colour by G. D. Rowlandson. New edition.

Gilson (Capt. Charles), The Lost Empire, 6/ net.
A tale of many lands and of the fortunes and misfortunes of Thomas Nunn, and of the astonishing adventures that befell him, from the blockade of Genoa to the siege of Seringapatam, with illustrations in colour by Cyrus Cuneo.

Gleig (Charles), The Middy of the Blunderbore, 3/6 net.
A story of life in the Navy in Eastern seas, with 6 coloured illustrations by Charles Pears.

Grimm's Tales for Children, 2/6 net.
A selection of favourite stories.

Gunn (Mrs. Annes), The Little Black Princess of the Never-Never, 3/6 net.

Revised edition.

Hamilton (John A.), The Wonderful River and other Addresses to Young People, 3/6 net.

Happy Book, 1/ net.
Told by Githa Sowerby, and pictured by Millicent Sowerby.

Haverfield (E. L.), Audrey's Awakening; The Conquest of Claudius, 8/6 net.
Both with illustrations in colour by James Durden.

Hayes (Herbert), The Red Caps of Lyons, 3/6 net.
The scene of the story is laid at Lyons at the time of the French Revolution. A prominent manufacturer, denounced as an aristocrat by a discharged servant, is thrown into prison and condemned to death. He is rescued by his son, and both take a full share in suppressing the Red Caps of Lyons. There are 6 illustrations by Lionel Edwards.

Heddie (Ethel F.), A Mystery of St. Rule's, 3/ net.
Illustrated by G. Demail Hammond. New edition.

Henty (G. A.), Orange and Green, 3/6 net.
A tale of the Boyne and Limerick, with illustrations by Gordon Browne. New edition.

Henty (G. A.), The Young Franc-Tireurs and their Adventures in the Franco-Prussian War, 3/6 net.
New edition, illustrated in colour by T. C. Dugdale.

Henty (G. A.), *Under Drake's Flag*, 3/6
A tale of the Spanish Main, having for heroes lads who sail with Drake on the Pacific expedition, and on his great voyage of circumnavigation, with illustrations by Gordon Browne. New edition.

Herbertson (Agnes G.), *Lucy-Mary*; or, *The Cobweb Cloak*, 2/6
Illustrated by Margaret W. Tarrant.

Herbert Strang's Annual, by Tom Bevan, J. Storer Clouston, Desmond Coke, &c., 5/ net.
Illustrated by H. M. Brock, Cyrus Cuneo, T. C. Dugdale, Lionel Edwards, &c.

Herbert Strang's Library: *Lamb's Tales from Shakespeare*, Mungo Park's Travels, Robinson Crusoe, and Tales from Hans Andersen, 6d. net each.

Horne (Andrew), *Bravo, Bob!* 3/6
A school story, with 6 illustrations by Harold Copping.

Howden (Rev. J. R.), *Locomotives of the World*, 5/ net.
With illustrations in colour.

Jacberns (Raymond), *Becky Compton, ex-Dux*, 5/
A school story, principally concerned with the trials and difficulties of Becky Compton, who, having by her own fault forfeited her remove into the lower fifth, is the eldest girl in Derwent Lodge boarding-house for a time, but has to obey an unpopular junior, Anne Sellers, who is Dux in her stead. Contains 8 illustrations by W. Rainey.

Jackson (Alice F.), *David Copperfield*; *Little Nell*; *Ivanhoe*; *The Talsiman*, 1/6 each.
The idea of retelling these stories for children has objections, for nothing is less likely to conduce to a proper appreciation of Dickens and Scott than too early an introduction to them. The pathos of 'David Copperfield,' and to a greater degree of 'Little Nell,' makes a somewhat heavy strain on the over-nervous susceptibilities of the child of to-day. With 'Ivanhoe' and 'The Talsiman,' and indeed with all the writings of Walter Scott, we are on safer ground, but we prefer the actual text at the right time even to such pleasing little volumes as these, with illustrations in colour by E. M. B. Blackie, Maurice Greiffenhagen, and Simon H. Vedder.

James (Winifred), *Saturday's Children*, 6/
A tale of two Australian girls who are left with nothing but a tumble-down cottage and 30s. a year, with the result that they must "find a way." One goes into a tea-room, and the other takes up kindergarten teaching, and the story, which is illustrated by Frances Ewan, relates their struggle for existence.

Jeans (Staff-Surgeon T. T.), *Fort of H.M.S. Vigilant*, 5/
A tale of the Chusan Archipelago, with illustrations by William Rainey.

Kingsley (C.), *The Water-Babies*, 1/6
With 4 illustrations by Alice Woodward.

Letts (Winifred M.), *The Quest of the Blue Rose*, 5/
Illustrated in colour by James Duryden.

Macdonald (Alexander), *Through the Heart of Tibet*, 6/
Relates a secret expedition to the very heart of Tibet and the sacred city of Lhasa, with illustrations by William Rainey.

Macgregor (Angeline), *The Story of Snips*, 2/
McNeil (Everett), *With Kit Carson in the Rockies*, 5/
A tale of early Western life.

Madam Mouse and her Home in the Harvest Field, 1/ net.
Marchant (Bessie), *Through the Heart of Mexico*, 3/6
A tale of life in the interior, with illustrations by W. Rainey.

Mar (Graham), *The Little Tin Soldier*, 2/6
A story dealing with the adventures of a charming little fellow who was kidnapped from a loving home and transferred to the rough-and-tumble life of the East End of London, with 6 illustrations by Mabel L. Atwell.

Mason (Frank H.), *The Book of British Ships*, 5/
With coloured plates and numerous black-and-white illustrations by the author.

Meade (L. T.), *Aylwyn's Friends*, 6/
A story of some children from Australia, who show their English relations how by their own initiative they can earn their living. Contains 10 coloured illustrations by H. C. Earnshaw.

Moore (Dorothea), *The Luck of Ledge Point*, 2/6
A tale of adventure in 1805, with illustrations by Charles Horrell.

New Line upon Line, the Two Parts in One Volume, 1/6 net.
A companion volume to 'The New Peep of Day,' being a revised issue of 'Line upon Line,' edited by J. E. Hodder Williams.

Oxenham (Elsie J.), *Miss Nanciebell*, 5/
Illustrated in colour by James Duryden.

Parsons (Nell), *The Little Japanese Girl*, 2/6 net.
With 4 coloured plates and 62 other illustrations by the author.

Pigott (Sir Digby), *Tommy's Adventures in Natureland*, 2/6 net.
A nature story for boys and girls, with many illustrations by the author and Alec Carruthers Gould.

Pycraft (W. P.), *The Animal Why Book*, 5/ net.
With pictures by Edwin Noble.

Rainbow Book of Coloured Stories for Children, 1/6 net.
Ray (Anna Chapin), *Nathalie's Sister*, 3/6
Illustrated in colour by N. Tenison.

Round-about Rhymes, 1/6

Shaw (Capt. Frank H.), *First at the Pole*, 5/
A romance of Arctic adventure, with 4 illustrations by E. S. Hodgson.

Sheaves of Gold, 3/6 net.
Stories from the Old Testament.

Squirrel Hall and the Folks who lived There, 1/ net.

Steedman (Amy), *A Little Child's Life of Jesus*, 1/6
Though 'The Child's Life of Jesus' by C. M. Steedman, published two years ago, is admirably fitted for children of tender years, some people may be glad of this even simpler version for the little ones. The great theme could not be more tenderly or reverently treated, and the illustrations in colour from drawings by Paul Woodroffe are real additions to the value of the book.

Steedman (Amy), *Legends and Stories of Italy for Children*, 7/6 net.
Pictured by Katharine Cameron.

Stories from Grimm, 2/6
Selected and edited for little folk, with illustrations by Helen Stratton.

Strang (Herbert), *Palm Tree Island*, 6/
Shows how Harry Brent and a companion were left on an island in the Southern hemisphere, and the accidents and adventures that sprang therefrom, with illustrations by Archibald Webb and Alan Wright.

Strang (Herbert), *Samba*, 5/
A story of the Rubber slaves of the Congo, with illustrations by William Rainey. New edition.

Strang (Herbert) and Aston (John), *In the New Forest*, 1/6
A story of the reign of William the Conqueror.

Surrey (George), *A Northumbrian in Arms*, 6/
Illustrated in colour by J. Finnemore.

Whyte (Christina G.), *Uncle Hilary's Nieces*, 6/
Illustrated in colour by James Duryden.

Wiggin (Kate Douglas), *Susanna and Sue*, 3/6
World of Animal Life, 5/
Edited by Fred Smith, with 8 coloured plates and 216 illustrations. New Edition.

Yonge (Charlotte M.), *The Little Duke, Richard the Fearless*, 2/6 net.
Illustrated in colour by Archibald Webb.

Fiction.

Brett (Sylvia), *The Street with Seven Houses*, 6/
Consists of seven short stories.

Burgin (G. B.), *A Simple Savage*, 6/
The Spirit of the Air and the Spirit of the Stars throw a feather to earth, letting it fall where it will. The feather has the power of making the woman on whom it falls able to see all that the man she loves is doing. This idea leads to some strange complications.

Conyers (Dorothea), *Lady Elverton's Emeralds*, 6/
One of the chief characters is arrested and suffers imprisonment on a false charge of diamond-stealing. Some years after his release he goes to a strange country to hunt, where he meets the girl to whom he was once engaged, and who knows his story; she suspects him of intending to steal Lady Elverton's famous necklace. The necklace is stolen, and the story tells how the thief is tracked and arrested.

Dickens (Charles), *The Adventures of Oliver Twist*, 6d. net.
With illustrations by J. Mahoney.

Dickens (Charles), *Pickwick Papers*, 2 vols., 21/ net.
Annotated by C. van Noorden, together with the original announcement of the work, dedication of the original edition, prefaces, addresses, and suppressed notes, &c., reprinted from the Victoria Edition, with the notes by C. Plumpton Johnson. The Topical Edition.

Diver (Maud), *Candles in the Wind*, 6/
The last of a trilogy dealing with life on the Indian frontier.

Fletcher (J. S.), *The Wheatstack, and other Stories*, 6/
Seventeen short stories.

Galsworthy (John), *Villa Ruben, and other Stories*, 6/
'Villa Ruben' appeared in the spring of 1900; the other four stories in this volume, with the collective title of 'A Man of Devon,' appeared in 1901.

Gould (Nat.), *A Reckless Owner*, 1/ net.

Holt-White (W.), *The Man who Stole the Earth*, 6/
Introduces a new style of absurdity.

Hoyer (Maria A.), *The Conversion of Father Pierre, and other Tales*.
Two of the stories in this volume appeared some years ago in *The Commonwealth*.

Meade (L. T.), *I Will Sing a New Song*, 6/
Introduces the reader to the matrimonial difficulties existing between a musician and his beautiful wife.

Rinehart (Mary Roberts), *The Man in Lower Ten*, 6/
The mystery arises from a crime committed in a railway sleeping-car. The subsequent wrecking of the train and the criminal's cunning add to the bewilderment.

Robins (Elizabeth), *The Florentine Frame*, 6/
The love-story of a woman belonging to the inner circle of the ultra-rich in America. After living abroad she returns to New York to carry out a definite scheme of existence, and encounters unexpected obstacles.

Ross-Johnson (Cecil), *The Trader*, 6/
A venture in New Guinea.

Severs (Elizabeth), *The Ways of Love*, 3/6 net.
Divided into three parts, *Darkness*, *Struggle*, and *The Dawn of Light*, each containing four or five short stories of a Theosophical tendency.

Stockley (Cynthia), *Poppy*, 6/
A study of a South African girl, whose story is traced from her childhood, which is spent as a drudge in a cruel relative's home, at Bloemfontein, through many scenes of storm and stress, both in England and South Africa.

Wells (H. G.), *The First Men in the Moon*, 7d. net.
A scientific romance. New edition. For notice see *Athen.*, Dec. 14, 1901, p. 807.

General Literature.

Belloc (Hilaire), *On Everything*, 5/
Essays reprinted mostly from *The Morning Post*.

Brünhilde, by H. L. W. C., 6d.
A psychological study of Wagner's heroine.

Cookery Book of Lady Clark of Tillypronie, 6/ net
Arranged and edited by Catherine F. Frere.

Encyclopedia of Islam, No. IV, 3/6 net.
A dictionary of the geography, ethnography, and biography of Mohammedan peoples, prepared by a number of leading Orientalists under the supervision of Dr. M. Th. Houtsma and Dr. A. Schaade.

Grubb (E.), *The True Way of Life*, 1/ net.
A reply to Mr. J. St. Loe Strachey's 'New Way of Life.'

Howsin (H. M.), *The Significance of Indian Nationalism*, 1/
With an introductory note by V. H. Rutherford.

Jefferies (Richard), *The Hills and the Vale*, 6/
With an introduction by Edward Thomas.

Jordan (W. L.), *The Sling*, Part IV., April to November, 1/ net.
Remarks in connexion with the Royal Institution. the Institution of Civil Engineers, and the Admiralty.

Martin (E. M.), *Wayside Wisdom*, 5/ net.
Seventeen essays, eleven of which are printed for the first time, the remainder having appeared in *The Gentleman's Magazine*. Among other things the author considers 'The Advantages of Poverty' and 'The Vanity of Learning,' and thinks that in these days, when people are so clever that they cannot be wise, the leisurely life of a tramp has much to be said in its favour.

McCabe (J.), *Woman in Political Evolution*, 6d. net.
An historical survey and a plea for woman suffrage.

Maxwell (Right Hon. Sir Herbert), *Memories of the Months*, Fifth Series, 7/6
Two of the papers have already appeared in *Blackwood's Magazine*, and most of the others in the pages of *The Pall Mall Magazine*. Contains 6 photographic plates.

O'Donnell (Elliott), *Haunted Houses of London*, 2/6 net.
The author states that these ghost stories have all been selected expressly on account of their authenticity, but fictitious names are generally given to people and places.

Ransome (Arthur), *Book of Friendship*, 6/ net.
A collection of essays, poems, maxims, and prose passages.

Ransome (Arthur), *A History of Story-Telling*, 10/6 net.
Studies in the development of narrative, with 27 portraits by J. Gavin.

Rogers (J. Edward), *The American Newspaper*, 5/ net.
After an examination of 15,000 newspapers, Mr. Rogers comes to the conclusion that recent adverse criticisms of the American press are substantially correct, and that the press follows rather than leads popular opinion.

R.P.A. Annual and Ethical Review for the Year 1910, 6d. net.
Edited by Charles A. Watts, and contains a poem by Eden Phillpotts, a brief note on the religion of George Meredith, by Edward Clodd, and other articles.

Suffling (Ernest R.), *Epitaphs*, 7/6 net.
A collection of 1,800 British epitaphs, grave and gay, annotated with biographical notes, &c.

Wheeler (C. B.), *Wedges*, 2/6 net.
Some expressions of opinion.

Pamphlets.

Burke (Mary), *A New Method of teaching Writing to Infants*, 3d. net.

Emery (G. F.), *The People's Guide to the Proposed Land Taxes (Finance Bill, Part I.)*, 1909, 1d.

FOREIGN.

Poetry.

Verhaeren (É.), *Toute la Flandre: Les Villes à Pignons*, 5fr.

History and Biography.

Bouché-Leclercq (A.), *Leçons d'Histoire romaine: République et Empire*, 3fr. 50.

Hue (G.), *Un Complot de Police sous le Consulat: la Conspiration de Ceracchi et Aréna*, 3fr. 50.

Magne (E.), *Le Plaisant Abbé de Boisrobert, Fondateur de l'Académie Française, 1592-1662*, 3fr. 50.

Buxton (G.), *La Dilecta de Balzac: Balzac et Madame de Berny, 1820-36*, 3fr. 50.

Tardieu (A.), *Le Prince de Bulow*, 3fr. 50.

Philology.

Friebach (R.), *Die heilige Regel für ein vollkommenes Leben, eine Cisterzienserarbeit des XIII. Jahrhunderts, aus der Handschrift Additional 9048 des British Museum*, 5m.

Vol. XVI. of Deutsche Texte des Mittelalters.

Science.

Boletín del Cuerpo de Ingenieros de Minas del Perú, Nos. 70-74.

School-Books.

Jones (Daniel), *Intonation Curves*, 2m. 60.

A collection of phonetic texts, in which intonation is marked throughout by means of curved lines on a musical staff. The extracts selected range from Shakespeare and Poe to Rostand, Schiller, and Goethe. One Hundred Poems for Children, with Proverbs, Maxims, and Tunes, 2m.

Collected and phonetically transcribed by G. Noël Armfield, with illustrations by Phyllis Ashby. In Part II. the rhymes are printed in ordinary spelling.

Fiction.

Boy-Ed (Ida), *Um Helena; Die Lampe der Psyche*, 3m. 50 each.

Ebner-Eschenbach (Marie v.), *Bozena*, 3m.

Schubin (O.), *Miserere Nobis, u. andere Geschichten*, 8m.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

A GIFT-BOOK for all who love flowers and flower-lore, compiled by Katharine Tynan and Frances Maitland, will be published by Messrs. Smith & Elder in the course of the present month under the title of 'The Book of Flowers.' The flower names—old and new—are grouped under the four seasons, and with each are given descriptions of the flowers and their supposed properties, and legends connected with them, illustrated from poetry and prose.

A NEW volume of Mr. Wilfrid Blunt's political memoirs is announced by Mr. Fisher Unwin. It consists of a private diary kept by Mr. Blunt in India in 1883-4, and is entitled 'India under Ripon.' Like his 'Secret History of the English Occupation of Egypt,' it is very outspoken, and reveals much of the inner machinery of government in India, as well as the intimate thoughts of the leaders of native opinion twenty-five years ago. Mr. Blunt was equally in the confidence of Mohammedans and Hindus, and was the only Englishman present at the earliest meetings of what afterwards became the National Congress.

'THE LIFE OF ST. IGNATIUS LOYOLA,' by the late Francis Thompson, is promised for publication early in December by Messrs. Burns & Oates. Luckily the manuscript left intact by Mr. Thompson exhibits on every page the laboured carefulness of calligraphy for which he was remarkable among contemporary writers. Thus the revision of the proofs, undertaken by the Rev. John Hungerford Pollen, S.J., has proved a less formidable task than that commonly imposed by a posthumously published work. The 'Life' will be abundantly illustrated.

MR. FIFIELD has in the press a new book of a somewhat unusual character by Mr. Arthur Ponsonby, M.P. The title is 'The Camel and the Needle's Eye,' and the subject is the universal belief in money and its consequences, with an analysis of the position, life, and actions of the rich man. The actual weekly expenses of several wealthy families are contrasted with those of some working-class homes.

MR. HENRY STURT will issue immediately with the Walter Scott Publishing Company a book entitled 'The Idea of a Free Church,' which will apply to the practical solution of certain urgent religious problems the principles of the philosophic school of Pragmatists.

'HOW TO USE A LIBRARY' is the title of a handbook by Mr. James Douglas Stewart (editor of 'The English Catalogue') announced for early publication by Mr. Elliot Stock. It contains practical advice to students and general readers.

IN conjunction with Mr. Stewart's work, a reissue of three of Mr. H. B. Wheatley's books, entitled 'How to Form a Library,' 'How to Catalogue a Library,' and 'How to Make an Index,' from 'The Book-Lover's Library,' is promised.

DR. FABIAN FRANKLIN is writing a biography of the late President Gilman of Johns Hopkins University, and would be glad to see any letters of his that are likely to be of use. They will be promptly returned to the senders. His address is care of *The Evening Post*, New York.

MR. DAVID CUTHBERTSON, Sub-Librarian of Edinburgh University Library, has written an account of the library, and a description of some of the rarer books and manuscripts. Messrs. Otto Schulze & Co. will publish the work.

IN addition to the volume of *Transactions* now being issued to the Fellows, the forthcoming publications of the Royal Historical Society will include a critical edition of the 'Bardon Papers,' relating to the trial of Mary, Queen of Scots, in 1586, by Dr. Conyers Read of Harvard; and Vol. I. of John of Gaunt's Register, edited by Mr. S. Armitage-Smith from the famous MS. in the Record Office.

THE sessional programme of the same Society includes important papers on the 'Respublica Christiana,' by Dr. J. N. Figgis; 'The Two Sir John Fastolfs,' by the late Mr. L. W. Vernon Harcourt; 'The Literary History of the Historical Manuscripts Commission,' by Mr. R. A. Roberts; 'Godolphin's Finance' and 'Walpole's Finance,' by Mr. I. S. Leadam and Mr. Hubert Hall, besides descriptions of two recently discovered MSS. relating to the projected French invasion of England in 1768, and the management of a thirteenth-century estate, communicated by Miss M. Morison and Miss D. Willis respectively.

NEXT Monday the Manchester University Press will publish a series of studies by Dr. Phoebe Sheavyn called 'The Literary Profession in the Elizabethan Age.' The book deals with the conditions prevalent under Elizabeth and James I., and discusses the possibility of earning a livelihood in this period by literary work.

DR. JAMES JOHN HORNBY, Provost of Eton since 1884, died on Tuesday last in his eighty-third year. Distinguished alike in sport and scholarship, he had at Brasenose College, Oxford, University College, Durham, Winchester, and Eton a long record as a teacher. He ruled Eton with success as Head Master from 1868 till 1884, and was said to have taught the school "the art of self-government."

MRS. ANNIE ELLIS makes a further appeal for the use of letters in order to complete the biography of her husband, the late Thomas E. Ellis, M.P., which is being written by Messrs. O. M. Edwards and D. R. Daniel. The address of Mrs. Ellis is 6, Laura Place, Aberystwyth.

THE death is announced from the United States of Miss Sophie Jewett, Associate Professor of English Literature in Wellesley College, Mass., since 1897. Her published work includes 'The Pilgrim, and other Poems' (1896); notes to Tennyson's 'Holy Grail' (1901); a rendering of 'The Pearl' from Middle English into modern English verse; 'God's Troubadour,' a story of St. Francis; and various poems. Some of her transcriptions and translations of ballads in various Romance languages are as yet unpublished.

DR. GEORGE W. SPOTT, Senior Minister of North Berwick, died on October 26th in Edinburgh at the age of eighty. Dr. Spott was the chief authority on liturgies in the Church of Scotland, and was a scholar of great ability. He was President of the Scottish Ecclesiological Society,

and wrote much on ecclesiastical subjects, his best-known works being 'Knox's Liturgy' (1868; second edition, 1901), 'Scottish Liturgies of the Reign of James VI.' (1871), 'The Worship and Offices of the Church of Scotland' (1882), 'The Worship of the Church during the Covenanted Period' (1893), and 'The Doctrine of Schism in the Church of Scotland' (1902).

THE REV. R. H. MURRAY, a rising Irish historian, has been granted the degree of Litt.D. for his thesis on 'Revolutionary Ireland and its Settlement, 1688-1714.'

MR. ELLIOT STOCK will publish immediately 'Thoughts from Many Climes,' selected and arranged for daily readings by Emmeline Carson. The material is taken from English, French, and Italian authors, and printed in its original form, in the last case with a translation.

THE ASSISTANT SECRETARY OF THE SOCIETY OF ANTIQUARIES OF LONDON writes:—

"In your issue of October 30th a contribution on 'The Site of Shakespeare's Globe Playhouse' is signed 'Richard C. Jackson, F.S.A.' May I be allowed to point out that Mr. Jackson's name does not appear in the list of Fellows of the Society of Antiquaries of London?"

MR. St. John Hope is right. The article should have been signed F.S.A.(Scot.).

THE death is announced in his sixty-fifth year of Mr. John Wilson, journalist, the last of the three brothers who assisted in founding *The Edinburgh Evening News* in 1873. Mr. Wilson was born in humble life in the parish of Cromdale, Morayshire, and was connected first with *The Elgin Courier* as a compositor, and then with an Orkney newspaper; he next was reporter on the *Glasgow Daily Mail*, and afterwards was on the staff of *The Manchester Guardian*. Mr. Wilson was popular with all who knew him, his sound judgment and wide experience aiding much in the success of his newspaper.

MR. J. DE BERNIERE SMITH writes:—

"May I point out that your quotation from Keble in your review last week (p. 517) of 'Memoir and Letters of Francis W. Newman' should read:—

Brothers in blood and nurture too—
not 'nature'?"

The Fauji Akhbar, the vernacular paper started by *The Allahabad Pioneer* for the use of the Indian Army, has proved so successful that its scope is to be enlarged. Hitherto there has been only an Urdu edition, but now there will be editions in Hindi and Gurmukhi as well.

AMONG recent Parliamentary Papers we note Historical MSS. Commission, Index to Vols. I. and II. of the Report of Sir John Gilbert on the MSS. of the Marquis of Ormonde at Kilkenny Castle (114d.). This appears in the list printed in the newspapers as "An index," and may be ordered under the impression that it is a general index to all the Historical MSS. Reports.

SCIENCE

OUR LIBRARY TABLE.

Botany of To-day. By G. F. Scott Elliot. (Seeley & Co.)—The rapid advance of each science along so many different lines, even within its own borders, makes it increasingly necessary that there should be frequent surveys of the whole province, and clear general statements of the progress made in a form suitable for non-specialists. The task of writing such an *Ueberblick*, however, is one demanding not only great detailed and technical knowledge and an unusually true sense of perspective, but also the power of clear and logical expression—a task, indeed, demanding exceptional abilities. We fear that the present author, who aims at giving a general account of modern botany, took up his pen too lightly. There are many interesting paragraphs in the book, but the sketch as a whole is sadly disjointed and not infrequently loosely written, while some of the phrasing is odd.

There are a few pretty photographs in the book, and their inappropriate placing may perhaps be the fault of the publisher, and not of the author. But no author should submit to such irrelevance as appears in the present volume. Here, opposite p. 60, in the midst of the chapter on Bacteria, is a plate containing photomicrographs of a fern and of the rattan cane, labelled merely as "showing an extraordinary amount of specialisation in the cells," and isolated from the proper context.

The bibliography at the end of the work is exasperating, full of slips and inconsequences. For example, references such as "P. & T. Roy. Soc., vol. cc.," are often given. Now the *Proceedings* are in a different series of volumes from the *Transactions* of the Royal Society, and if the one is vol. cc., the other is not. As the book is written for the general public rather than specialists, it is particularly unfortunate that almost all the references are contracted to such an extent that only a professional botanist could guess what is indicated. We complained last week concerning this brevity of reference in classical studies.

Notwithstanding these and other defects, which are much more evident to a trained scientific mind than they will be to general readers, it is possible to spend an interesting hour or two with this "popular account of recent notable discoveries."

The Fundamental Principles of Chemistry. By Wilhelm Ostwald. Translated by H. W. Morse. (Longmans & Co.)—Dr. Ostwald aims in this work at "the presentation of the actual fundamental principles of the science of chemistry, their meaning and connexion, as free as possible from irrelevant addition." He uses as a sub-title, 'An Introduction to all Textbooks of Chemistry.' The author in previous works has attempted to initiate this task of arrangement of the generalizations of the science—as distinct from the narration of the details of facts—together with the principles and laws of chemistry derived from them: see his 'Grundlinien der anorganischen Chemie' and 'Schule der Chemie,' also his Faraday Lecture to the Chemical Society of London, delivered three or four years ago.

It is obvious that such a presentation of a science can only be accomplished when it is well advanced, as in the various branches of mathematics; Dr. Ostwald thinks that chemistry is now ready to be treated from this point of view. The first chapter of the work deals with bodies, substances, and properties. At the outset the author is

careful to state that "chemistry is a part of inorganic natural science. It has to do with those objects in the universe which are without life—with non-living bodies." This is a limitation that will not be accepted by all chemists. The next three chapters deal with the three states of matter, solid, liquid, and gaseous; mixtures, solutions, and pure substances; change of state and equilibrium. In the last, and the following chapter on solutions, which occupies about a quarter of the book, the Phase Law and its applications are introduced, and illustrated in a diagrammatic manner. The remaining chapters are concerned with elements and compounds, the law of combining weights, colligative properties, reaction velocity and equilibrium, isomerism, and the ions.

In the last chapter we get the following definition of a salt:—

"A salt is a substance which has the properties of a pure substance [when] in an undissolved condition, while it exhibits the properties of two different substances while it is in solution."

No perfect definition of a salt has yet, probably, been produced, and this one may need revision.

All the writings and opinions of Dr. Ostwald are worth great attention, and his desire to present chemistry from this strictly logical point of view is deserving of all encouragement. But we fear he will attract in this case only a limited class of students. Had the author given concrete examples of his generalizations, his work would have appealed to a much larger number of readers; as it is, it will serve only for those already possessing a wide knowledge of physics, and a good deal of chemistry. That it will be of use to the teacher, who already is acquainted with special instances and examples, is certain; but for the ordinary student of chemistry it must be preceded by, or go hand in hand with, other textbooks, and experience in the laboratory.

The Elements of Animal Physiology. By W. A. Osborne. (Melbourne, T. C. Lothian.) It is long since a good English manual of comparative physiology was published, and Dr. Osborne has done well, therefore, in issuing this book. It consists of 152 pages only, but includes enough to give any one who masters its contents a sound knowledge of the science, although he may not know much of the chemistry and physics which form the basis of physiology. The facts are conveyed easily, and in a style which compels the attention of the reader. Thus, in speaking of the functions of the skin, Dr. Osborne says:—

"We find as outgrowths from the skin hair, fur, wool, or feathers, which act not so much by their intrinsic feebly conducting power, as from the fact that they contain large volumes of air enclosed in myriads of tiny spaces. Now air, thus divided, is a very poor conductor of heat, and to air is due the chief value of these natural coverings, as well as that of the artificial clothing of human beings, so that a given volume of flannel or woollen cloth contains a larger volume of air than the same volume of linen or cotton stuff, hence its high value as a clothing material. When a bird ruffles its feathers in cold weather it merely adds to the enclosed air, and this acts as an extra layer of clothing. The same action may be observed in many mammals."

The account of peristalsis, on the other hand, needs considerable amendment to make it intelligible.

The text is illustrated with a number of cuts, which are mostly copied from standard works. There is a good Index. The book is printed from worn type, and there are several errors, the result of careless proof-reading. These faults can be easily amended in a future edition, for the book should be serviceable to the students of medicine, veterinary science, and agriculture, for whose use it is especially designed.

SOCIETIES.

BRITISH ACADEMY.—Oct. 27.—Dr. S. H. Butcher, President, in the chair.—This inaugural meeting of the session was devoted to Tennyson, in celebration of the Centenary of the poet's birth.

The President, in his introductory remarks, referred to the services rendered to the Academy by his predecessors in the presidential chair, Lord Reay and Sir E. Maunde Thompson, and welcomed to the Academy the new Fellows—Prof. Hume Brown, Lord Justice Kennedy, Prof. C. S. Kenny, Dr. Hastings Rashdall, Dr. J. E. Sandys, and Mr. C. Hamilton Turner. The introductory portion of Dr. Butcher's address dealt with the relation of the British Academy to literature, and dwelt on one or two considerations which might be urged as showing that the divorce between literature and learning was not, or, at least, need not be, complete. So far as the Academy was concerned, literary criticism based on historical or linguistic study, or exhibiting philosophic thought, presented credentials which already found acceptance with the Academy; between such criticism and literature proper no sharp dividing line could be drawn. Still, the main position remained unaffected—that the highest order of literature, the literature of the imagination, could not be ranged under the head of learning. Learning, moreover, could be organized; genius could not. Pure literature, as such, did not by the terms of the charter come within the scope of the Academy; but, personally, he thought that the exclusion of creative genius from their body was not absolute. Might not the Academy avail itself of the power conferred by the charter to create Honorary Fellowships, and thereby bring in imaginative literature, whether it took the form of drama, poetry, or fiction, and so ennoble learning by association with genius? He referred to the fact that the Academy had felt itself to be within its obvious duty in commemorating great writers who were dead—Milton, Meredith, and now Tennyson.

Dr. Butcher proceeded to indicate some of the main characteristics of the poet, and held that probably no English poet except Shakespeare has exercised such a commanding sway upon both learned and unlearned. He touched upon Tennyson's mastery of phrase; his spirit of romance, expressing itself in forms of classical perfection; his freedom from the disordered individualism of the extreme Romantic School; his characters drawn in the Greek manner, broadly human, types rather than deviations from the type; his intense and poignant feeling, yet withal his reserve—again a Greek quality. He then briefly traced the essential oneness of Tennyson's mind and art during his long career.

The concluding portion of his address dealt with Tennyson's place by the side of Sophocles and Virgil, as the finely gifted artist, plastic to the Muse's touch, who can assume many characters in turn. He did not claim that Tennyson stood in the same rank as these, but he suggested that he belonged to the same family, and that already in this Centenary year we could recognize the poetic kinship. Each of the three had in him the inmost heart of poetry, beating with full humanity, and instinct with human tenderness; each remained true to his calling as an artist, and pursued throughout life the vision of beauty; and each achieved, in his own distinctive way, a harmonious beauty of thought and form, of soul and sense.

Prof. Henry Jones, Fellow of the Academy, read a paper on 'Tennyson,' in which he dealt more particularly with the significance for the English people of the last of its national poets. The main topics of the paper are indicated in the following summary:—

Why no man can speak for another of the things of art. Real aesthetic experiences are all unique, yet fine art is subject to law, and the world's ultimate judgments of what is great in art are unanimous. The process by which unanimity is attained, and how it differs in character and purpose from literary criticism. The voice which called Tennyson to the throne of the Victorian Age.—How Tennyson won the gratitude of his time for gifts apparently alien to the ends of poetry. That poetry justifies itself, and does not borrow its value from the other supreme arts of life. But the independence of poetry in its own province does not imply that its province is limited. All the arts of life are sovereign, and sovereign over all: for the ideals of life overlap and supplement without supplanting. Poetry is a generous art, and demands generous critics able to recognize its many-sided services to mankind, and Tennyson's to his time.—Tennyson's alleged limitations: that he was the poet of finite issues, lacked range and passion, and transcribed the opinions of his time.—Examination of the criticisms. Carlyle's view of what is meant by finding fault. Inevitable limitations of the critic: criticisms which are faithful, but out of focus; the Celtic critic and the Saxon poet, and the Saxon on

the Saxon.—Why we can pronounce immediate judgments on some forms of truth, but not on poetry. Why is it counted a defect in Tennyson, and not in poets long ago, that he should live within the horizon of his age and express its doubts, opinions, and beliefs? The attempt to distinguish a poet's opinions, supposed to be perishable, from his poetic qualities, regarded as imperishable. The attempt fails in the case of Homer; his theology even, though no one believes it, is imperishable; his very theme has become an immortal object of the imagination. But it is not so with the age of Tennyson, as yet; for we are still entangled in its experiences, and our judgment of the poet is disturbed by concern for his "causes."—The two conclusions as to Tennyson which will not be reversed by time: the originality of his artistic touch, and the absolute fidelity of his rendering of his age.—Tennyson the last national poet, but only the last as yet. The contrast between his age and the age now in the making.—How England does well in not forgetting Tennyson as it forgot Carlyle.

Lord Curzon, Fellow of the Academy, in moving a vote of thanks to Prof. Jones and the President, gave some of his personal recollections of the poet, and emphasized the extraordinary range and catholicity of the intellect, thought, and feeling of Tennyson. His recollections of Tennyson reading his own poems was that of a long, low, rolling monotone, with the voice occasionally rising and falling with almost uniform regularity at the end of each stanza; it was almost like the funeral dirge of some Norse king. Tennyson read the last three lines of "Come down, O maid":

Myriads of rivulets hurrying through the lawn,
The moan of doves in immemorial elms,
And murmuring of innumerable bees,

and said that he regarded them as the most beautiful lines that he had written, and among what he hoped would be regarded as the most beautiful lines in English poetry.

Prof. Ker seconded the vote of thanks, and Dr. Furnivall and Mr. A. F. Leach also spoke.

ENTOMOLOGICAL.—Oct. 20.—Dr. F. A. Dixey, President, in the chair.—Mr. Alfred Newstead was elected a Fellow.

Mr. W. G. Sheldon exhibited series of the butterflies collected by him at Budapest and Herculesbad during the past summer.—The Rev. G. Wheeler brought for exhibition a collection of butterflies made by him this year in Central Italy. They included examples of *Agraudes thetis* (*beltarvus*) var. *polonus*, Zel., from Assisi, a variety which Mr. J. W. Tutt said he had himself found at Cuxton, Kent, where it flew in company with *thetis*, and is undoubtedly a hybrid between that species and *A. corydon*, the genitalia being similar, and the food plants identical.—Mr. G. Talbot showed a remarkable new Lycaenid butterfly from the Cameroons—now in the collection of Mr. W. J. Adams—probably constituting a new genus. The neurontium most resembles that of the genus *Aslauga*, Kirby, but varies chiefly in the different place of origin of the sub-costal nervures of the fore-wing, and in the scalloped margin of the hind-wing.—Mr. Tutt exhibited examples of *Spilosoma mendica* bred by Dr. Chapman from ova found at Hyères, Var, the females mostly normal, but some with a well-defined black border round all the wings.—Mr. W. J. Kaye exhibited series of the two species of *Heliconius*—*H. chertoni* and *H. veymeri* from Western Colombia. The series of *H. veymeri* included beautiful transitional forms to the aberration *gustavi*, in which all trace of the fore-wing markings had vanished. It is probable, he said, that there was some common influence at work to produce a black fore-wing, as this phenomenon was found in several other species of *Heliconius* from Colombia, particularly in the Cauca valley. *H. doris* in both its red and blue hind-winged forms produced black fore-winged aberrations known as *tecla*. *H. ismenius* also occasionally produced much darkened fore-wings.—Dr. T. A. Chapman exhibited pupae of *Pieris brassicae*, and reported on temperature experiments conducted by him on those of the summer brood.—Mr. E. C. Bedwell showed eight examples of *Odontocercus dorsalis*, Fabr., taken at the roots of *Erodium* on June 21st last, in the neighbourhood of Lowestoft. This is the first record of the species occurring in Britain.—Prof. T. Hudson Beare exhibited a specimen of *Cryptomorpha desjardinsi*, Guér., taken by Mr. J. Taylor of Sandown, I.W., on a bunch of bananas on August 30th last. The specimen was presented at the time to the exhibitor, and is now in his collection.—Mr. H. St. J. Donisthorpe exhibited examples of *Chetocnema arida*, Foudras, a species of Coleoptera new to Britain, taken near Ryde on August 26th; and varieties of *Cassia nobilis* (also exhibited by Mr. H. Dollman), taken at St. Helens, I.W., in August last. When alive they had a crimson horse-shoe mark on the elytra, and were found at the roots of

Chenopodium, the crimson colour being the same as that at the joints of the leaves, and the green ground-colour that of the leaves themselves.—Mr. Donisthorpe also showed two gynandromorphous examples of *Formica sanguinea*, Str., taken in Bewdley Forest in July; and one example of *Myrmica scabrinodis*, Nyl.

Dr. T. A. Chapman communicated a further series of photographs and 'Notes on the Ancillary Appendages of Species of Plebeius, to illustrate the Relationships of *P. argus* (agon).—Mr. R. Shelford communicated a paper 'On Two Remarkable Forms of Mantis Oothecae.'—Mr. C. T. Pead communicated 'Notes on some Rare or Little-Known South African Homoptera,' with examples of the several species.—Mr. W. F. H. Rosenberg read 'Notes on the Liability of Butterflies to Attacks by Birds and Lizards,' being an account of his observations in South America on the subject, treated in Mr. G. A. K. Marshall's paper recently published in the *Transactions*. Mr. Marshall congratulated Mr. Rosenberg on his extremely interesting notes, and said that he had been endeavouring to stimulate entomologists in the Tropics to make observations on the behaviour of birds, &c., towards butterflies by sending copies of his paper to them. The President, Mr. G. C. Champion, Mr. J. W. Tutt, Dr. T. A. Chapman, and other Fellows continued the discussion.

MICROSCOPICAL.—Oct. 20.—Mr. E. J. Spitta, V.P., in the chair.—Comments were made on various presentations to the Society.—The Chairman said he was sorry to have to announce that, in consequence of what occurred at the Special Meeting in June last, Mr. Gordon had sent in his resignation as a Fellow. Mr. F. S. Scales had consented to assist Dr. Hebb in his secretarial duties till the next election of officers.

Mr. F. Chapman's paper, 'On the Microscopical Structure of an Inoceramus Limestone in the Queensland Cretaceous Rocks,' was read by Dr. Hebb.—Mr. C. F. Rousselet called attention to a specimen of the rare spherical rotifer, *Trachosphera equatorialis*, shown that evening, which had never been exhibited in this country or anywhere else before. It came from Brisbane, Queensland, where it was first found in 1889 by Surgeon Gunson Thorpe, but it disappeared for a long time. This species, which was originally discovered about fifty years ago in the Philippine Islands by Prof. Semper, is of peculiar interest, as it closely resembles in outward form the *Trachosphera* larvae of the marine worm *Polygordius*, and to this resemblance has been in great part due the theory that the Rotifera are derived from worms. The discovery of *Pedalion* has since thrown doubt on this derivation.

Messrs. J. Gilbert Hare and J. F. Haws were elected Ordinary Fellows.

ROYAL INSTITUTION.—Nov. 1.—The Duke of Northumberland, President, in the chair.—Mr. James Douglas was elected a member.

FOLK-LORE.—Oct. 20.—Miss C. S. Burne, President, in the chair.—Mrs. French Sheldon gave a lecture on 'Some Secret Societies and Fetiches in Africa.' Mrs. Sheldon gave a very interesting account of a number of the secret societies, and related some of her experiences at the initiation ceremonies, and as a member of some of the societies. She laid herself open, perhaps, to a good deal of adverse criticism by reason of the extended interpretation that she gave to the word "fetich"; and this point was dwelt on by Mr. A. R. Wright and Mr. Tabor in the discussion which followed the paper. This, however, does not lessen the great importance that should be attached to the material that Mrs. Sheldon has collected during her travels. She also exhibited an excellent collection of fetiches and charms.

MEETINGS NEXT WEEK.

- Mos. London Institution, 8.—'Candidate, Member, and ex-Member.' Mr. S. L. Hughes.
- Surveyors' Institution, 8.—President's Address.
- Geographical, 8.30.—'Journeys in Bhutan,' Mr. J. Claude White.
- TCES. Asiatic, 4.—'The Beloved of the Adorable,' Dr. G. A. Grierson.
- Institution of Civil Engineers, 8.—'The Single-Phase Electrification of the Herts., Hants., and Lancashire Branch of the Midland Railway,' Messrs. J. Dalziel and J. Sayers.
- The Equipment and Working-Results of the Mersey Railway under Steam and Electric Traction, Mr. Joshua Shaw.
- 'The Effect of Electrical Operation on the Permanent Way Maintenance of Railways,' Dr. C. A. Harrison.
- Zoological, 8.30.—'Some Living Shells, their Recent History, and the Light they throw on the Latest Physical Changes in the Earth,' Sir H. H. Howarth.
- 'The Asiatic Fishes of the Family Anabantidae,' Mr. C. Tate Regan.
- On a small Collection of Mammals from Egypt, Mr. J. L. Bonhote.
- TUES. London Institution, 6.—'English Folk-Singers and their Songs,' Mr. C. J. Sharp.
- Institution of Electrical Engineers, 8.—President's Inaugural Address.
- FRI. Royal Academy, 4.—'The Lower Limb,' Lecture II., Prof. A. Thomson.
- Astronomical, 5.
- Physical, 8.—'On the Absorption Spectrum of Potassium Vapour,' Mr. F. V. Bevan.
- 'Some Further Notes on the Physiological Principles underlying the Flicker Photometer,' Mr. J. S. Dow.
- 'Exhibition of a Colour Perception Spectrometer,' Dr. F. W. Edridge-Green.
- 'Tables of Ber and Bei and Kor and Kei Functions, with Further Formulae for their Computation,' Mr. H. G. Savige.

Science Gossip.

MESSRS. LONGMAN will publish some time this month 'Beasts and Men,' by Mr. Carl Hagenbeck, translated by Mr. H. S. R. Elliot and Mr. A. G. Thacker, with a Preface by Dr. P. Chalmers Mitchell. The author is the founder of the Zoological Park at Stellingen, near Hamburg, and the largest dealer in wild animals in the world.

THE first person in England to obtain a visual observation of Halley's comet at this return appears to have been Prof. Newall, with the 25-inch refractor which was presented by his father to the University of Cambridge about twenty years ago, when it was the largest in England. Prof. Newall succeeded in observing the comet with this instrument on the 21st ult.; the brightness was barely equal to that of a star of the fourteenth magnitude, so that it had not greatly increased since the first observations with the great Yerkes telescope obtained more than a month before. It is not likely that the comet will be visible to the naked eye until next year.

PROF. MAX WOLF publishes in No. 4362 of the *Astronomische Nachrichten* the results of photographic observations obtained by him last year, at the Königsstuhl Astrophysical Institute of the exterior (sixth, seventh, and eighth) satellites of Jupiter.

THE death is announced of M. Léon Janet, President of the Société de Géologie of France. M. Janet was a distinguished engineer by profession, and was educated at the École des Mines. He was elected to the Chamber of Deputies in 1902 and again in 1906, and published a number of reports on railway enterprises.

THERE is published as a Parliamentary Paper Leprosy, Report of the Delegates of H.M.G. to the International Scientific Conference held at Bergen, August, 1909 (3d.). Lord Blyth's Report on South Africa is less scientific than is Prof. Dunstan's Nyasaland Protectorate, Report on the Mineral Survey (3d.).

FINE ARTS

Roodscreens and Roodlofts. By F. Bligh Bond and the Rev. Dom Bede Camm. 2 vols. (Pitman & Sons.)

THIS is an important work upon a subject which has received, of late, considerable attention. It is a valuable addition to the vast literature which has grown up on mediæval architecture in general and its special divisions: a literature which is not confined to technical works of the first importance, but has to be sought for also in the formidable array of special monographs, in the *Proceedings* of local archaeological societies and elsewhere. The major part of the two large volumes we have now to notice is due to the first of the joint authors, Mr. F. Bligh Bond, already well known by his contributions on the same subject to several archaeological reviews. His colleague, Dom Bede Camm, a Benedictine monk of Enderbury Abbey, is responsible for the section dealing with the panels still existing on a number of screens in England, but especially in the Eastern Counties and in Devonshire.

Of these he confines himself to the Devonshire examples. Indeed, with regard to "Roodcreens and Roodlofts," the comprehensive title of the book, it may almost be said that Dom Camm's monograph—valuable as it certainly is—is a subject to be considered by itself, and but accidentally connected with the larger one. Also, it is limited to the consideration of these paintings from the point of view of hagiology.

The volumes before us are an account of the screenwork in Devon, in the first place, and Somerset in a lesser degree, with some remarks on the few remains which the vandalism of the earlier part of last century has left us in Cornwall. The whole is introduced by a long dissertation on the origin, construction, and uses of early screenwork in the East and in Roman churches of the basilican type. Interesting as it may be to trace this history and the evolution of screens from their simpler prototypes in the third and fourth centuries, and to find points of similarity between the ambon of the basilica and the pulpitum of mediæval times, between the richly decorated iconostasis and the carved or painted chancel screen as we have it to-day, this preliminary dissertation is to some extent superfluous when we consider what it leads up to, that is to say, to the now prevailing type of screen.

We cannot follow the subject in detail here, the more so as it is somewhat obscure. What is of more immediate interest is to note the modifications in our own cathedral, collegiate, and monastic churches when we arrive at the form which the roodscreen had assumed before the famous order of Elizabeth on the taking down of roodlofts. Great credit is due to the manner in which, especially in Devonshire, large quantities of fragments of screens have been rescued from the neglect and devastation to which the bad taste of the first half of the nineteenth century, far more than the Elizabethan regulations, had reduced them. Still, as not one single roodloft exists in its original condition, as we have virtually one instance only (at Atherington) of an original gallery front, and not a solitary example of an ancient rood figure, what we have to deal with are fragments only, and these also, in many cases, misplaced and worked up with odds and ends. The screen as we know it now is simply a screen, and nothing more. It accords with Elizabeth's injunctions—"a comely partition between the chancel and the church." We should have preferred, therefore, to see less space devoted to the early history and the structural features from an architect's point of view, and more to the character of the ornamentation and the carving of the woodwork, to the condition of sculptural art in England in the centuries involved, to the colouring, and especially to the origin of the carving, and such questions as whether, and how far, it is native work, or whether, as is asserted in some instances, the foreigner was called in; and, when of native origin,

how much is due to village carvers, and how much to schools or guilds of wood-carving in the neighbouring towns.

Devonshire screens are all much about the same date. Most of them seem to belong to the reign of Henry VII. and later, until Gothic art merged into that of the Renaissance; passing through the iconoclastic havoc of the Reformation; through a short period of restoration, and up to 1540 or thereabouts. One, at least (Lustleigh), which is virtually Gothic, is a post-Reformation example. The local stone is hard, and difficult to work, while the native oaks were plentiful, and close at hand. Naturally the character of the ornament followed in its type the traditions of the stonecarvers; and not in every case do we find a true understanding and application of the qualities of wood either in the construction or ornament. Within so limited a period the similarity of style and design is very great—so great as to suggest that it must have been due to some systematic arrangement. In all probability the start was given from the monasteries. Possibly Torre and Tavistock and other abbeys sent out bands of monastic workmen. That would have been in accordance with their rule. Even to-day the monks of Buckfast are building their abbey church with their own hands, and executing the whole of the carving in wood and stone. Some carved work, no doubt, would have been furnished by the guilds of the larger cities, but much, as in the case of many bench-ends, was the work of local carvers in the parish itself. In those days the instinct for art had penetrated into the smallest villages. A certain type of figures, such as the angels common as corbel heads and in roofs, was evidently turned out commercially in quantities; but there are many more, of a ruder style, which are village work copied from them.

The glorious screen at Atherington, that at Lapford, and some others of mixed Gothic and Renaissance character are commonly held to be due—in part at least—to Italian or other foreign workmen. But against this it may be said that the English carvers followed the universal taste and spirit of the time. Even at Atherington English mannerism is apparent. English are the large angels on the standards; and, from the same chisel, English in their copying of Italian models are the *putti* in the fillings of the vaultings (plate cxvii.). The fine bench-ends at Lapford have in them the solid character of English work. At the same time there are, no doubt, others—for example, the panelling at Warkleigh (plate cxv.)—which may call for a different judgment. The question of the origin of the workmanship in the West-Country screens is full of interest. The *vinette* ornamentation has followed, evidently, from stone sculpture, but it is derived from the East, and perhaps, together with the arrangement and form of the superposed cornices, more immediately than has yet been realized. For the moment, we may be allowed to hint at the strange

relationship which these carvings present with such sculptures as those on the ruined edifices of Mschatta at Makam Ali on the Euphrates. The whole spirit is the same: vast surfaces of convex and concave members covered with a similar treatment of vines and vegetation.

A remarkable sign of the state of religious sentiment at the time shown in these screens is a gradually increasing disuse of religious symbolism and suggestion: a preference for the pagan ornament of the Renaissance, and for the glorification of individuals. Except for the symbolism attached to the vine, there remains little of devotional feeling. Of course, there was a destruction of statuettes, but can we imagine that figures of saints were added to any great extent to the Renaissance motives of many of the later screens?

Dom Bede Camm's monograph on the figures painted on the panels of Devonshire screens is most valuable. His principal object is to identify the saints thus depicted, and he discusses the more rare and curious ones. An example of his careful research is his lengthy elucidation of the personality of St. Sitha on the Plymptree screen. These painted panels have presented many puzzles. Father Camm may fairly claim to have solved the majority of them and to have corrected not a few previous mistakes. He introduces us to such delightful things as the panels at Henneck, that almost inaccessible village among the hills of the valley of the Teign. They are of English work, the delicately drawn outlines, with the sweep and precision of single-stroke drawing, being from the hand of a great artist in his line, of the school, no doubt, of the manuscript illuminators.

Besides the West-Country screens to which this work is mainly devoted, the careful and exhaustive list of upwards of two thousand others throughout England and Wales shows how much remains to be done in order to justify the more general title. We have here at any rate a highly interesting instalment, and the excellent Index shows the variety of subject which it covers. The general illustrations include a number of valuable measured drawings and a fine series of photographic studies of detail. In addition, there are nearly 150 woodcuts. But it is to be regretted that the plates are distributed without any definite regard to the text. It would also have been a considerable assistance to the reader if the woodcuts had descriptive titles instead of mere numbers.

Restoration of the carved screens of Devon has in recent years been undertaken to a very large extent; and in most cases this has been well done. Even the rood and its figures have been at times replaced. It is hardly likely that, in these tolerant days, episcopal interference will again prohibit their re-erection. If this should happen, we might expect a similar result to that recorded, we believe—not to be too precise—concerning a church on the

Dart. There, it would seem, in consequence of an ecclesiastical suit, the obnoxious rood images were ordered to be removed. Some time after a visitor, surprised to see the three figures in place again, interrogated the sexton. "How's this?" said he; "I thought the rood was ordered by the Court to be taken down." "So her was, sur," was the reply; "her was tooked down to orders. Then us up, and put en back again, and there her be."

OUR LIBRARY TABLE.

Chats on Old Miniatures. By J. J. Foster. (Fisher Unwin.)—Mr. Foster is such a conscientious investigator, particularly in regard to miniatures, that any book with his name inspires confidence. His "chats" are no mere gossip, but constitute a small handbook on miniatures which we can heartily recommend to those about to start collecting.

It is by no means a simple hobby, for experts on miniatures are few in number and by no means infallible. The reader will ask in bewilderment, If the expert is deceived, who is to guide the inexperienced collector? Mr. Foster to some extent answers this question in his first chapter. Histories of the art, and a long study of the various examples in public collections, must give a man his own experience.

Mr. Foster's book is generously illustrated with reproductions. Some of the portraits are more familiar to us as engravings or pictures in oils than as miniatures. There can, we think, be no doubt concerning the theory, which writers on miniatures do not dwell upon much, that a large percentage of these dainty little portraits have been done, not *ad vivum*, but from oil paintings and even engravings. In some cases Mr. Foster frankly acknowledges the original artist, but in others he does not. We have an impression that the portrait of Lady Mary Wortley Montagu (p. 174), in Oriental costume, attributed to S. Liotard, is done from a large picture. The portrait (p. 184) of the Duchess of Hamilton (Miss Gunning), by W. Derby, is clearly copied from Catherine Read's frequently reproduced portrait; and Lady Elizabeth Hamilton (p. 189), also by W. Derby, appears to be a Sir Joshua. As William Derby was not born until 1786, he could not have painted these two ladies from life, and it would have been well to indicate this. The portrait of Lady Hamilton (p. 216) to which no name of artist is attached is probably by Cosway, and certainly after Romney: it was engraved a few years since by Mr. C. W. Sherborn. Mr. Foster incidentally refers to the two Bones, Henry and his son H. P. Bone; a good book on these two enamellists is wanted, and there is ample material for it in existence.

Gulliver's Travels.—*Lamb's Tales from Shakespeare.* Illustrated by Arthur Rackham. (Dent & Co.)—When a publisher has had sufficient *flair* to employ the talent of an artist a little before it is discovered by the world at large, we are certainly not disposed to question his right to all the profit that is to be gained by so rare and valuable a form of enterprise. At the same time it cannot be pretended that these reprints of early work (even though that work be retouched by the artist, and leavened with new drawings) have quite the quality of the illustrated books Mr. Rackham is now actually producing. The early illustrations suffer from subjection to journalistic standards

which forbade indulgence in any taste for landscape as so much irrelevant trifling, and which encouraged the use of arbitrary blacks sprawling about the page, with as yet but little feeling for balance or fine proportion. On the other hand, the fact of their having been originally intended for rather rougher printing than the artist can now exact is not entirely a disadvantage, as it forbids the too heavy leaning on refinement of detail which is sometimes a weakness in his present work.

The charming illustration of Orlando and the disguised Rosalind in the wood, in the latter of these volumes, is on the whole the best of the drawings, giving a fair scope for the artist's gift for landscape, and showing also how satisfactory is his characterization when exercised strictly within the bounds set by the modesty of nature, neither pushed to extravagance on the one hand, nor emasculated by idealism on the other. Here we are presented—as how rarely in illustrations!—with a Ganymede who may conceivably be a girl, but is first and foremost a plausible boy. It demands a higher degree of imaginative power to produce a drawing natural and probable like this, yet full of variety and flavour, than one of those more consciously fantastic designs wherein insipidity is avoided by piling up minor surprises in the way of incongruous subject-matter.

A like fear of the reproach of monotony has made the artist deal with Gulliver in somewhat spasmodic fashion, now as grotesque, now from the point of view of realism, so that the book looks a little as if it had been given out for illustration to two or three artists.

English Costume. By George Clinch. With 131 Illustrations. (Methuen & Co.)—Within the limits imposed on him by space and circumstances Mr. Clinch has produced a valuable work on the history of everyday English costume in the past. It is well illustrated, though references from the text to the plates are not sufficiently indicated. The author is at his best in the description of early costume, and in the chapters on military, ecclesiastical, and professional garb, in which a large amount of information is given in small space. We are interested in his attempt to trace the pedigree of the top-hat. The shiny silk hat of 1797 may have been new, but in its rough state it must have been tolerably familiar. The conical top-hat of James I. and Elizabeth may have had some connexion on the one hand with the large straight-brimmed hat of the reign of Henry VI., on the other with the pointed soft-brimmed cap of early fifteenth-century pictures. Mr. Clinch does not repeat the old story as to the buttons on the back of the coat being originally for the purpose of fastening back the flaps, but attributes them to the necessity for supporting the sword-belt. He has made use of material new to writers on costume with very good results. We are disposed, however, to think that he relies too much sometimes on caricatures, as in the case of the Macaroni, and that on questions of taste he would have done well to suppress his individual opinion. To talk of "a certain vulgarity and loudness" in connexion with the dress of Henry VIII. shows a lack of appreciation of the highest development of English costume, merely considered from the point of view of clothes: one could not trust any one at the present day to cut out a replica of Henry's costume. We hope that in a second edition Mr. Clinch will collect his numerous references, and enlarge them into a bibliography of the subject; and that he will give us a fuller Index, remembering

that his book will fall into the hands of many who are ignorant of the subject. In fact, we know of no work we could more heartily recommend to a beginner seeking information as to the history of any article of English dress.

English Furniture and Decoration, 1680-1800. By G. M. Ellwood. (Batsford.)—We have had occasion to remark more than once that almost everything that can be said has been said and written in regard to the history of furniture, and that books on the subject inevitably and increasingly resolve themselves into illustration of specimens and examples. The author of this book is apparently of a similar opinion. He has designed to "give a comprehensive survey of the beautiful furniture produced in England between 1680-1800," and he confines himself in letterpress to a short and pithy Introduction, in which, however, he manages to convey a good deal of information and raise some crucial points of taste. We should hardly like to characterize the Chinese Chippendale style as "debased," which seems to us to be a term applicable rather to periods of decay such as were represented by the Empire. Chinese Chippendale was part of the material out of which the great artist developed his individuality. The history of furniture should always be studied in association with the history of architecture, of which it may, indeed, be considered a division. Mr. Ellwood keeps the two arts in relation, and particularly insists on the significance of the Adams. What but the lofty chambers of the Queen Anne and cognate periods gave us the tall pieces in cabinets, chairs, tall-boys, and bureaus of that time? Mr. Ellwood in his zeal for co-ordinating the diverse arts points out that while Chippendale was yet young silk hangings gave place to wall-papers. He is not quite fair, we think, in his estimate of Sheraton, who may have been a peevish and ungenerous man, but who was a great designer until he fell on the evil days of French influence. His daintiness at its best has not been surpassed, and he must have the credit of making the most of inlay.

But, as we have said, the importance of books like this lies in the illustrations. There are 187 plates here, which contain 380 examples of beautiful furniture, all from admirable photographs. Most of these are from private collections, and a great number, we observe, from the collection of Lady Wolsley. Gazing at the reproductions in these pages, the connoisseur will find his mouth water. From them also the tyro may learn much. From whatever constituents the English craft was derived, it developed individuality, and took its rank with the best that Europe could produce.

Fine-Art Gossip.

THE NATIONAL ART-COLLECTIONS FUND is giving a soirée to its members, and the contributors to the purchase of Holbein's 'Duchess of Milan' and other works of art, at the Grafton Galleries next Thursday.

THE death on Tuesday last of Mr. William Powell Frith, the well-known painter, removes in his ninety-first year a veteran who was probably the most popular painter of his day. Not much need be said of Mr. Frith's life, for he published his 'Reminiscences' some while ago, and since then various glimpses of his vigorous old age have been accorded to the public. He came to London and attended Henry Sass's school at the age of sixteen, and in his twenty-first

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year had his 'Othello and Desdemona' and 'Malvolio before the Countess Olivia' hung at the Academy. He was elected A.R.A. in 1845, and two years later produced 'English Merry-Making a Hundred Years Ago,' the first of a series of scenes of national life which brought him fame and fortune. In 1852 he was made R.A., and within the next ten years he produced 'Life at the Seaside' (purchased by Queen Victoria), 'The Derby Day,' and 'The Railway Station.' His 'Before Dinner at Boswell's Lodgings in Bond Street, 1769,' painted in 1866, fetched 4,567*l.* in 1875. Since 1890 he had been a Retired R.A.

MR. FRITH had little sympathy with, or understanding of, the schools of painting which represent what is now regarded as vital art. He was an anecdotist, a faithful reproducer of contemporary manners, and had the good sense to appreciate his own limitations.

THE FITZWILLIAM MUSEUM at Cambridge has just been enriched by the loan of part of the collection of English and Dutch pottery and faience belonging to Dr. Glaisher of Trinity College. Its recent accessions include pictures and drawings by Rossetti and Burne-Jones, and a remarkable oil sketch given by Hogarth to Horace Walpole, and representing a prisoner of the Fleet Prison being examined by a Committee of the House of Commons respecting the cruelties that took place there. A large and inferior version of this subject is at the National Portrait Gallery.

MR. CROAL THOMSON has organized in Edinburgh, on behalf of the Scottish Artists' Benevolent Association, an exhibition of seventeen portraits by Raeburn, some of which have not previously been exhibited.

THE HERMIONE LECTURES ON ART have been given this week at Alexandra College, Dublin, by Sir W. B. Richmond, R.A. The lecturer dealt with the various aspects of Egyptian, Greek, and Byzantine art from the rise of sculptured art in Egypt to the earlier Greek sculpture.

THE NORTH BRITISH ACADEMY OF ARTS announces that it will give free tuition to talented and deserving students of both sexes who cannot afford to pay the usual fees required by teachers. Application should be made by letter to the Hon. Secretary, Claremont Buildings, Newcastle, stating age, sex, position, and training.

THE monograph on Hoppner by Messrs. William McKay and W. Roberts, which has been in preparation for eight years, will be issued during the present month. It will contain a frontispiece in colours, and 62 full-page plates of little-known pictures. The 'Catalogue Raisonné' extends to nearly 340 pages. The issue is limited to 500 copies, Messrs. P. & D. Colnaghi & Co., and Messrs. Bell & Sons being the publishers.

THE new member of the Académie des Beaux-Arts, in place of the late M. Chaplain, the medallist, is M. Frédéric Charles Vernon, who studied under his predecessor. M. Vernon has won a number of medals and other honours at the Salon since 1884, and in 1887 obtained the Prix de Rome.

M. FRANÇOIS ANATOLE GRUYER, a "membre libre" of the Académie des Beaux-Arts, and Keeper of the Musée de Condé at Chantilly, died there on October 27th. He was born in Paris in 1825, and wrote a large number of books on art. To the *Gazette des Beaux-Arts* he contributed from its foundation in 1859, writing at the same time for the *Revue des Deux Mondes*.

He was appointed Inspecteur des Beaux-Arts in 1872, and in 1881 Keeper of the Paintings in the Louvre. He wrote several books on Raphael, notably 'Les Vierges de Raphaël et l'Iconographie de la Vierge' (1869), in three volumes. His great book, 'La Peinture au Château de Chantilly,' appeared in two volumes between 1896 and 1898; and he published recently a history of Louis Philippe and his times.

WITH regard to the transposition of plates mentioned at the end of our review of 'Egypt in Asia' on October 23rd, Messrs. Black point out that they informed us that the error was not the fault of the author of the book. We are sorry to have mislaid this note, and thus done the author an injustice.

AN exhibition of a novel character is to be one of the attractions of Munich next year, and will take the form of a display of Mohammedan art. The exhibits will be arranged in epochs.

EXHIBITIONS.

Sat. (Nov. 6).—Mr. W. Russell Flint's Water-Colours of the Perthshire Highlands and Scenes from Gilbert and Sullivan Operas, Private View, Fine-Art Society.
—Great French Masters of the Eighteenth Century, Loan Exhibition, Meaux, Toot's Gallery.
—Heatherley Sketching Club Exhibition, Private View, 75, Newman Street, W.
—Portraits by John Russell, R.A., Private View, Graves Galleries.
—Society of Country Painters, Private View, Fine-Art Society.
—Society of Painters in Tempera: 'On Decide,' by Florence Paul; and Mr. E. J. Deimold's Drawings, 'The Fables of Æsop,' Private View, Balile Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—*Carl Rosa Performances.*

THE CARL ROSA COMPANY is giving all-round praiseworthy performances, and attracting good audiences. Yesterday week 'Tristan and Isolde' was given, and Madame Gleeson-White, who impersonated Isolde, was more than satisfactory. Both in the dramatic and lyrical parts she won a legitimate success. Mr. E. C. Hedmond, an experienced actor and intelligent singer, was the Tristan. The orchestra was not large enough to reveal the full power of the emotional music, but the playing, under the conductorship of Mr. Eugene Goossens, was very good.

QUEEN'S HALL.—*New Symphony Orchestra. Symphony Concert. Queen's Hall Choral Society.*

THE programme of the New Symphony Orchestra concert last Thursday week included two novelties. One was a Symphony in F minor by Prof. Georg Schumann. His 'Overture to a Drama,' recently performed at a Promenade Concert, did not prove interesting; but as it was of a semi-programme order, we hoped this Symphony would furnish a better opportunity of judging the composer. The music is orthodox, and generally well scored. In the slow movement there are expressive themes, but nowhere in the work did we feel that the Professor had a new message to communicate to the musical world; and only that will create

genuine interest in a novelty. An Idyll, 'The Lady of Shalott,' by Mr. G. H. Clutsam, lacked character, but three things may be said in its favour: it was short, unpretentious, and pleasingly scored. Master Eddy Brown, the new boy violinist, played Mendelssohn's Violin Concerto. He has exceptionally good technique, and his rendering of the music was full of life and promise. Mr. Landon Ronald conducted with great care.

Signor Busoni was the pianist at the first Symphony Concert last Saturday afternoon, and played Mozart's Concerto in D minor—an "excellent" work, as wrote Leopold Mozart to his daughter after hearing his son perform it at Vienna in 1785. In comparison with the concertos of the present day, it is, technically, child's play; and although the pianist's rendering of the solo part was sound and good, he did not make us feel that his heart was really touched by the music. Afterwards, when performing Liszt's brilliant 'Spanish Rhapsody,' arranged by himself for piano-forte and orchestra, he seemed more in his element. We have noted that many great pianists—among whom Signor. Busoni certainly ranks—are at their best in works that call for the full exercise of their technical powers. An admirable performance of Beethoven's Fourth Symphony in B flat was given under the direction of Mr. Henry J. Wood. The tone of the strings in his orchestra has greatly improved. A new Suite by Max Bruch for orchestra and organ (Mr. F. W. Kiddle) has an imposing opening movement, as regards sonority and clever workmanship.

At the head of the programme of the first concert of the Queen's Hall Choral Society on Tuesday, under the direction of Signor Franco Leoni, stood Purcell's 'Bonduca,' i.e., incidental music written for the performance at the Theatre Royal of an anonymous alteration of Beaumont and Fletcher's drama of that name, probably in 1695. If only as a contrast to the elaborate style of the present day, Purcell's music is most refreshing. But it is something more. There is latent power in it, not at first fully realized, owing to the simplicity of the means used. The closing noble chorus, "Britons, strike home!" sounds familiar, for the first three bars of the well-known hymn-tune 'Hanover' were apparently borrowed from it. We are glad to learn that 'Bonduca' is to be repeated at the next concert, when the harpsichord, which Miss Nellie Chaplin played, should be placed more in front, and, at certain moments, the tone of the basses of the orchestra subdued.

Mr. G. H. Clutsam's cantata 'The Quest of Rapunzel' was performed for the first time. This work, though it contains pages which show skill, taste, and imagination (for instance, in the opening chorus, "Wan in the winter," and the Prince's solo "There is a weight"), seemed on the whole to lack individuality. Let us, however, reserve judgment, for it also is to be repeated at the second concert, when choir and orchestra will no doubt do fuller justice to the music, which at times is troublesome.

Bell's Miniature Series of Musicians.—*Purcell.* By John F. Runciman. (Bell & Sons.)—The author of this small book declares that "the note that distinguishes Purcell's music from all other music in the world is the note of spring freshness." It certainly possesses that quality, but surely the same can be said of many folk-songs; Purcell's wonderful blend of nature and art accounts for the character and abiding charm of his music. Purcell was undoubtedly the greatest English composer of his day, but Mr. Runciman goes a little too far in pronouncing him "the last great English musician." The review of the composer's art-work is clearly written, and on the whole just, especially in stating that there are no great changes in style in Purcell. He grew in "power, richness of invention, and fecundity of resource," but the change was "one of degree, not of kind." The illustrations consist of four portraits and a facsimile of a portion of the anthem "Behold, now, Praise the Lord."

Musical Gossip.

LAST Wednesday week the London Chamber Concert Association began a second series of six concerts in the Galleries of the Royal Society of British Artists. Excellent performances were given of works by Hasse, Boyce, Michael Haydn, Daniel Purcell, and J. Christian Bach—all old, yet probably all new to the majority of the audience. Two of the programmes will be devoted to modern composers. The scheme is most interesting, and a harpsichord and a spinet, in place of the pianoforte used last season, are great improvements. Miss M. Bryant is the performer on these instruments, and the list of string and wind players offers good guarantee that the interpretations of the various works will be thoroughly artistic.

M. DE PACHMANN'S programme at his recital on Thursday afternoon in last week, at Queen's Hall, was devoted, with one exception, to Chopin, the composer whose music he interprets so admirably. But he is not always at his best. His rendering of the Barcarolle was ideal, but that of the Sonata in B flat minor proved unequal. The first movement was somewhat jerky, while the lovely Trio of the March, taken at an unusually slow pace, became quite sentimental. However, the eccentricities of great pianists in general, and of M. de Pachmann in particular, are at once forgiven when, absorbed in the music they are interpreting, they forget themselves and their audience.

WE have always praised Mr. Arthur Fagge for his endeavour to discover and to introduce novelties. Hitherto, however, he cannot be said to have been successful. On Wednesday evening Mrs. Margaret Meredith's setting of 'Sursum Corda' for soli, chorus, and orchestra was given for the first time in London. Some parts of the instrumental introduction were of devotional and expressive character, but afterwards the music became dull, also unduly long—not on account of its actual length, but because the composer had really nothing of interest to say. The performance was good. A successful performance was afterwards given of 'The Dream of Gerontius,' with Miss Phyllis Lett and Messrs. Gervase Elwes and Thomas Moux as soloists.

WE regret that the novelties at Queen's Hall prevent our noticing the first Broadwood Concert, at which "Le Double Quintette de Paris" and the pianist, M.

Georges de Lausnay, who came expressly from Paris for this concert, created a most favourable impression.

THE first Philharmonic Society concert will take place at Queen's Hall next Thursday, with Sir Edward Elgar as conductor, and, with the exception of Tchaikowsky's Concerto in B flat minor (pianist M. Sapellnikoff), the whole programme will be devoted to his music.

AMONG works to be given during the season and for the first time at these concerts, are Delius's Symphonic Poem 'Paris,' Vincent d'Indy's 'Sinfonie Montagnarde,' Mr. Holbrooke's 'Queen Mab,' Mancinelli's 'Romantic Overture,' Sir Hubert Parry's Symphony in E minor, and Mr. William Wallace's Symphonic Poem 'Villon.' M. d'Indy and Sir Hubert will conduct their own works.

THE second Brighton Festival will take place in the Dome next February. On the opening day (February 2nd) a concert performance will be given of Saint-Saëns's 'Samson and Dalila,' and on the following evening Mr. S. Coleridge-Taylor's new work 'Endymion's Dream' will be produced. The third programme includes Verdi's 'Requiem'; a new work for baritone solo and male chorus, 'Songs of the Open Air,' by Mr. James R. Drew; and Sir Charles Villiers Stanford's 'Ode to Discord,' under his direction. On the final day there will be two concerts. Dr. Christian Sinding, who visits England for the first time, will conduct his 'Rondo Infinito,' and in the evening his Symphony in D minor (Op. 21). It is also hoped that at this concert M. Paderewski will conduct his new symphony. At the afternoon concert a 'Cinderella' Suite will be given, and in the evening a new Symphonic March, both works under the direction of their respective composers, Dr. W. H. Speer and Mr. Rutland Boughton. Mr. Joseph Sainton will again be the Festival conductor.

MESSRS. PUTNAM will publish next week Sir Hubert Parry's 'Life of Johann Sebastian Bach.'

MASCAGNI is at present at work at a new opera, 'Sibylla,' dealing with a romantic tale from the Abruzzi.

THE death is announced of Nicolo Spinelli, who won the second prize in the Sonzogno competition (1890) when Mascagni won the first with his 'Cavalleria Rusticana.' A second opera, 'A Basso Porto,' won success in Italy, and was afterwards given at Cologne and Berlin, and also in London.

PERFORMANCES NEXT WEEK.

SEN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 2.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.-SAT.	Carl Rosa Opera Company, 8, Covent Garden.
	(Matinees, Wednesday and Saturday, at 2.)
MON.	Miss Maggie Teyte's Vocal Recital, 3.30, Aeolian Hall.
—	London Symphony Orchestra, 8, Queen's Hall.
TUES.	Bruce String Quartet, 8.30, Bechstein Hall.
—	Mr. Francis Richter's Concert, 8.15, Aeolian Hall.
—	Royal Amateur Orchestral Concert, 8.30, Queen's Hall.
WED.	Nora Clech Quartet, 8.45, Bechstein Hall.
—	Classical Concert Society, 3, Bechstein Hall.
—	Mr. Eddy Brown's Violin Recital, 3.15, Queen's Hall.
THURS.	Wesley String Quartet, 8.30, Bechstein Hall.
—	Miss Alice Manderville's Vocal Recital, 8.30, Bechstein Hall.
—	Philharmonic Concert, 8, Queen's Hall.
FRI.	Broadwood Concert, 3.30, Aeolian Hall.
—	Miss Nadia Sylva's Violin Recital, 3, Bechstein Hall.
SAT.	Mr. Frederick Keel's Vocal Recital, 8.30, Steinway Hall.
—	Queen's Hall Orchestral Concert, 8, Queen's Hall.
—	St. Petersburg Quartet, 3, Bechstein Hall.
—	Mr. Lewis Edgar's Pianoforte Recital, 3.15, Aeolian Hall.
—	Signora Denza's Concert, 8.15, Bechstein Hall.

DRAMA

The Shakspeare Allusion-Book: a Collection of Allusions to Shakspeare from 1591 to 1700. 2 vols. (Chatto & Windus.)

WE have here a recent and notable addition to "The Shakspeare Library," a series of scholarly books essential for

thorough study of the poet. The difference in spelling between the general title of the Library and this instalment of it is curious, and due in this case, no doubt, to the influence of Dr. Furnivall. But it seems rather odd to find within the covers of one book three different spellings of the poet's name.

The allusions were originally compiled by C. M. Ingleby, Miss L. Toulmin Smith, and Dr. Furnivall, with the assistance of the New Shakspeare Society. The material thus collected has now been re-edited, revised, and re-arranged, with an introduction—sound in essentials, but of somewhat unnecessary length—by Mr. John Munro. Notwithstanding all that has been collected by diligent hands, there is still much that is mysterious in Shakspeare's biography. "Thus," says Mr. Munro,

"at the passing of the greatest Elizabethan the muse shed not one tear. It is particularly important to remember that of all the poets who had sung the praise of Shakspeare, and of all those who had plagiarised his works, not one was moved by his death, which must have been known before long in London, to make any immediate expression of loss or sorrow. It seems that Shakspeare, in leaving the London of his success for the Stratford of his boyhood, passed out of immediate notice."

'Antony and Cleopatra,' now extolled as representing the height of Shakspeare's art, seems to have been no favourite with Elizabethan audiences, and references to it are rare. Hence Mr. Munro draws the conclusion:—

"It was not necessarily the finest poetry, nor the highest delineation of character, nor evidence of the most perfect dramaturgical skill, which made a play successful to the Elizabethans, though all these might contribute. The first part of 'Henry VI.' could be a success without them; 'Antony and Cleopatra' gained little notice in literature with all their aid."

It is probable, we think, that the taste and capability of Elizabethan audiences have been overrated, and that the qualities for which the world now values Shakspeare as supreme were but ill recognized in his own day. Great success in comedy may have given him the standing to produce those tragic plays which have so much of his own deep matter, transcending contemporary drama.

The importance of Jonson's view of Shakspeare Mr. Munro rightly emphasizes, though, of course, this has been done before. Jonson's views are exactly what we expect when we have realized the differences of education and temperament between the two men; Jonson's praise of Shakspeare is in generous terms, and speaks clearly of that personal charm which emerges as his distinctive mark. If Shakspeare ever went to Italy, as has been sometimes suggested, we are entitled to believe that he would have left a durable impression on his new associates. But foreign archives give us no clue to any such visit, and we consequently regard 'Die angebliche Italienische Reise' as a fancy unworthy of consideration in serious biography.

Apart from references to Shakspeare's

characters and plays, borrowings from his works begin early, and are divided by Mr. Munro into imitations of scenes and passages, or verbal imitations of lines and phrases. The former are not numerous, though they may be increased, and Mr. Munro comments on the fact by saying that "Shakspeare, like all the great poets of the world, left no school behind him." Such general statements should be cautiously entertained, and Virgil alone, who, we presume, was a great poet, is sufficient to upset this one. His type of verse impressed itself on his immediate contemporaries and later writers for hundreds of years. It was a living influence in the school-books of Shakspeare's day.

On verbal borrowing Mr. Munro writes with excellent sense. They

'are of two kinds: they are lines more or less intact from the Shakspearean text, or they are imitations of Shakspearean lines. All of these are due either to the retention in the memory of remarkable passages heard in the theatre, or to perusal of the printed text. Borrowings which are due to reading only, need not greatly detain us: they are interesting and they are valuable; but they are common to all times, and more or less with the work of all poets. But the borrowings, conscious or unconscious, which are due to knowledge of the plays in the theatre itself, have a particular importance.'

Mr. Munro's final section on 'Legends of Shakspeare and his Works' makes less of oral tradition than we do. It is, however, as we have pointed out before, likely that the student and writer of books will be biased against such sources of information. We should, at any rate, carefully distinguish the traditions of different centuries, and not lump them together as of equal value, as careless biographers have done. One at least of Shakspeare's fellows of the Globe was in a position to preserve reminiscences till a late period, for John Lowin died very old about 1659, as landlord of the Three Pigeons at Brentford, a well-known house before his days. The editor of this excellent series should induce some scholar to write a book on Elizabethan inns.

The work of tracing and annotating the various allusions has been done with laudable thoroughness and accuracy, and after allowing for passages which by no means certainly refer to Shakspeare, the reader will be surprised at the wealth of matter laid before him—matter being increased every day. Some while since it was generally supposed that very little was known about Shakspeare, and that this little was not likely to be added to. What we may call inferential biography flourished and paraded extravagant pretensions. In comparison with this crowd of guessers and theorists the solid workers among records, manuscripts, and Elizabethan literature have always been few. But they work devotedly, and what they have done is shown in this storehouse of information.

Of recent years we have had several new and interesting records concerning Shakspeare—his work on an "impresa" for the Duke of Rutland, details of his

property in London, and a pleasant reference to Shakspeare and his father in the Plume MSS. As regards the first of these references, it is properly pointed out in the note attached that the "Mr. Shakspeare" in question may not have been the dramatist. The last shows the difficulty of accuracy. Shakspeare's father, "a merry-cheeked old man," is reported as saying "Will was a good Honest Fellow, but he darent have crackt a jesst with him att any time." So the text of this book (ii. 68), and, we presume, incorrectly. Mr. Munro in his Introduction (p. lxvii), by printing "darest," makes the right sense.

While we were engaged on this review, the preliminaries of Dr. Wallace's discovery were announced in *The Times* of October 2nd and 4th. It shows Shakspeare's leading position as part owner of the Globe Theatre, and associates his name with those of Heming and Condell, to whom we owe the First Folio.

The allusions are printed with an ample margin, and each, however brief, is allowed a page, so that there is plenty of room for the notes below. These embody a variety of erudition which must strike every reader, but there are some comments which the editor should have omitted, e.g., Dr. Furnivall's reference to the woodcut reproduced of Heywood's 'Philoththonista':—

"The title to this little book has the well known foreign cut of some old drunkards at table. I got it from the Ballad Society some time ago to use elsewhere for certain swinish Shakspeareans of our own day, whose performances it represents; but as the occasion has past by, I may as well add the cut here."

The reference is not to the point, but a gratuitous exhibition of bad manners. These ebullitions should not be preserved in cold print. In other passages remotely connected with the text we are far from appreciating Dr. Furnivall's taste; but we are bound to read with attention all that so distinguished a veteran in scholarship lays before us.

Cross-references might be increased, e.g., at ii. 3 reference might be made to ii. 68, where we are told of the earlier passage. Some of the Latin scraps are so slackly rendered as hardly to convey the right meaning. At ii. 32 is a quotation from Virgil, 'Æneid,' i. 85. This is described in the note below as "from Juvenal."

The main Index is good, but capable of improvement. We should be glad to find, for instance, a collection of the passages derived from *Notes and Queries* and other papers, such as *The Academy*. Dr. Ward's 'History of English Dramatic Literature,' once mentioned in the Notes, gets a heading; but we miss references to the scholars who have made discoveries, the Public Record Office, and sources unidentified—such items, for instance, as the "Anonymous, 1593," of vol. i. p. 6. There is also a very useful 'List of Shakspeare's Works referred to' under the various plays, in which Falstaff is treated as a work.

The Appendixes are decidedly useful, including 'List of Exclusions' (passages rejected as forgeries), 'Shakspeare's Influence on other Writers,' 'J. M.'s New Metamorphosis,' and Bodenham's 'Belvidere,' examined with patient skill by Mr. Charles Crawford. Fleay's 'Table of Shakspeare Quartos,' revised, and 'Entries of Shakspeare's Works in the Stationers' Registers, 1593-1640,' are also added.

THE SHAKSPEARE MEMORIAL SCHEME.

THE meeting concerning the latest Shakspeare Memorial was noticed in our last issue, and we mentioned that we might recur to the subject. Before appeals for subscriptions are scattered broadcast, we think it only right to point out that a scheme at least as good as that now being promoted, more worthy to perpetuate the memory of Shakspeare, and to scholars infinitely more attractive, was well in hand before the present proposals were first announced at the Mansion House, and was, for some inexplicable reason, entirely ignored.

The first Mansion House meeting to consider the subject was held on February 28th, 1905. On February 25th *The London Argus* (now *The Municipal Gazette and London Argus*) contained a letter explaining the terms of Mr. Richard C. Jackson's existing scheme to provide a Shakspeare memorial, called London's National Memorial to Shakspeare, to distinguish it from the various memorials of the poet at Stratford. This scheme was (we quote from *The Argus*) "to embrace the rebuilding of the old Globe Theatre with a museum, library, and picture gallery, with various offices for lectures and other purposes of the memorial, which, from an educational point of view, is considered of the utmost importance. Sum required, 250,000l. The memorial is to be a corporate (i.e. collegiate) body, consisting of warden and fellows, who shall arrange for twelve lectures to be given on the dramatic art of each year; with lectures upon poetry, history (modern), music, and law—the whole of which shall be perfectly free (by the first scholars of the day, professors of either Oxford, Cambridge, or London, as the case may be), that the whole thing may be the better memorial to the memory of Shakspeare."

The memorial buildings were to be erected at Bankside, Southwark, and Mr. Jackson had already selected a site, and ascertained the sum for which it could be purchased. He had also written letters to various people of note. The committee included the names of Sir Theodore Martin, Dr. Garnett, and Dr. Macnamara, M.P. The Treasurers were the Mayor of Southwark and the Mayor of Lambeth.

This scheme was inaugurated in 1903; that now before the public, according to the Lord Mayor's statement at the Mansion House of March 23rd of this year, "was inaugurated in 1904, and was actively taken up last year." The Lord Mayor stated, further, that "the sum of 500,000l., which they regarded as necessary in order to establish an adequate memorial, was undoubtedly a large one." This is a remark which we emphasized last week. It will be noticed that it is just double the sum proposed by Mr. Jackson's scheme. According to plans of the new scheme, a copious endowment of the modern drama is to be a chief feature. Thinking of the fate of the English Opera-House, some people are dubious as to the probable success of such endowment. There is nothing to compete with the carefully arranged and judicious details of Mr. Jackson's idea, which displays more regard for Shakspeare himself, and the

dignity which should be inseparable from such a memorial. We have irrefragable evidence that Mr. Jackson's scheme was known to at least some of the promoters of the later one, and we should be glad to know who is responsible for the form of the scheme (even to its name) to which we adverted last week. It is only fair to state that Mr. Jackson laid before Lord Mayor Pound, on February 28, 1905, the whole of the facts relating to his scheme inaugurated on May 8th, 1903.

Dramatic Gossip.

ON Monday Sir Herbert Tree is reviving 'Trilby' for a week at His Majesty's Theatre. 'Beethoven,' a translation of a French play which we have already mentioned, will follow.

MR. CYRIL MAUDE at the Playhouse has revived for a limited number of performances 'The Flag Lieutenant,' which had an unusually successful run. The breeziness of tone throughout the play, and the buoyancy and geniality of the quixotic hero, played by Mr. Maude, provide a pleasant entertainment. As the Flag Lieutenant, he gives us one of his liveliest displays, though he occasionally speaks too fast. The original heroines, Miss Winifred Emery and Miss Lilian Braithwaite, have disappeared, but their places are capably occupied, Miss Eva Killick being particularly graceful.

A REVIVAL of 'The Wasps' of Aristophanes is due shortly at the New Theatre, Cambridge.

TO CORRESPONDENTS.—R. D.—E. M. S.—C. C. S.—E. W.—H. D.—Received.

M. M. M.—Too late for this week.

No notice can be taken of anonymous communications.

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INDEX TO ADVERTISERS.

	PAGE
AUTHORS' AGENTS	542
BATSFORD	571
BELL & SONS	568
CATALOGUES	541
CHAPMAN & HALL	570, 572
CONSTABLE & CO.	546
DOVES PRESS	544
EDUCATIONAL	541
ENO'S FRUIT SALT	570
EXHIBITIONS	541
FOULIS	543
HEINEMANN	543
JACK	571
LANE	546
LONGMANS & CO.	548
MACMILLAN & CO.	548
MAGAZINES, &c.	542
MILLS & BOON	547
MISCELLANEOUS	541
NASH	544
OXFORD UNIVERSITY PRESS	545
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